

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 2377.

SATURDAY, MAY 17, 1873.

PRICE
THREEPENCE
REGISTERED AS A NEWSPAPER

BRITISH MUSEUM.—From the present date until the 16th of August, inclusive, VISITORS will be admitted to VIEW the COLLECTIONS on MONDAYS, from 10 till 8 o'clock; on WEDNESDAYS and FRIDAYS, from 10 till 6 o'clock; and on SATURDAYS, from 10 till 5 o'clock, and the remainder of August, on MONDAYS, WEDNESDAYS, and FRIDAYS, from 10 till 6 o'clock, and on SATURDAYS, from 12 till 6 o'clock.

J. WINTER JONES, Principal Librarian.

British Museum, May 9th, 1873.

ROYAL GEOGRAPHICAL SOCIETY.—The ANNUAL MEETING will be held (by permission of the Chancellor and Senate) in the Hall of the University of London, Burlington-house, on Saturday, May 26th, at 2 p.m. Major-General Sir HENRY C. RAWLINSON, K.C.B., President, in the Chair.

The DINNER will take place at WILLIS'S ROOMS, at Half-past Six, on the same day. Major-General Sir H. C. RAWLINSON, K.C.B., in the Chair.

Dinner, One Guinea, payable at the door; or Tickets to be had and places taken at 1, Savile-row, Burlington-gardens. The friends of Members are admisible to the Dinner.

THE ANNUAL DINNER (JUBILEE) of the ROYAL ASIATIC SOCIETY.—will take place at Willis's Rooms, on WEDNESDAY the 21st inst., at 7 P.M. Sir EDWARD COLE-BROOK, Bart., M.P., in the Chair. Members proposing to attend are requested to give early intimation to the SECRETARY, at 22, Albemarle-street.—Tickets, 3s., payable on entrance.

STATISTICAL SOCIETY, 12, St. James's-square, S.W.—ON TUESDAY NEXT, the 29th inst., the following Papers will be read, at the Seventh Ordinary Meeting of the present Session:

1. On the Statistics of Legislation, by F. H. JANSON, Esq. F.L.S., &c.
2. Vice-President of the Incorporated Law Society.

3. On the Division of Land in France, by George Wardle Norman, Esq., F.S.S.

Visitors may attend the Ordinary Meetings on the introduction of a Fellow.

The Chair will be taken at 7:45 P.M.

LINNEAN SOCIETY.—Burlington House, Piccadilly, 16th May, 1873.

The ANNIVERSARY MEETING of the Society will be held here, on SATURDAY, the 24th of this month, at 6 o'clock precisely, for the ELECTION of a COUNCIL and OFFICERS for the ensuing year.

FREDERICK CURRY, Secretary.

SOCIETY OF ARTS.—SESSION 1872-73. CANTOR LECTURES.

"On Wines: their Production, Treatment, and Use," by J. L. W. Thudichum, Esq., M.D.

Lecture V.—MONDAY, May 10, 1873. "The Wines of France compared to those of Spain and Portugal."

WEDNESDAY, May 21, 8 P.M., Mr. Thomas Wells, "On Recent Processes for the Production of Gas for Illuminating Purposes." Chair to be taken at 8 o'clock.

P. LE NEVE FOSTER, Secretary.

ANTHROPOLOGICAL INSTITUTE of GREAT BRITAIN and IRELAND.

4, St. Martin's-place, Trafalgar-square, W.C. [In which are united the Anthropological Society of London, and the Ethnological Society of London.]

President.—PROFESSOR BUCK, F.R.S.

Treasurer.—Rev. Dunbar I. Heath, M.A.

Secretary.—W. W. WOOD, M.A.

On TUESDAY, the 29th inst., at 8 o'clock p.m. precisely, Paper to be read, "On the Egyptian Colony and Language in the Caucasus." By Hyde Clarke, Esq.

J. FRED. COLLINGWOOD, Secretary.

VICTORIA INSTITUTE or PHILOSOPHICAL SOCIETY.

The ANNUAL ADDRESS will be delivered, at 8 o'clock, on TUESDAY, May 29th, at the House of the Society of Arts, JOHN-STREET, Adelphi.

THE PRESIDENT in the CHAIR. Rooms of the Institute, 8, Adelphi-terrace, Strand.

F. PETRIE, Hon. Sec.

* Tickets may be had on application.

BIRMINGHAM TRIENNIAL MUSICAL FESTIVAL, In Aid of the Funds of the BIRMINGHAM GENERAL HOSPITAL.

THIRTY-FIRST CELEBRATION.

ON

TUESDAY, August 28.

WEDNESDAY, August 29.

THURSDAY, August 30.

FRIDAY, August 31.

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CRYSTAL PALACE.—PARTICULAR ATTRACTIONS THIS DAY and NEXT WEEK.

SATURDAY (May 17).—Great Flower Show, open at 12. Performance (once) of "The Happy Land," at 3.

TUESDAY.—Opera, "Lily of Kilarny," at 3.

SATURDAY.—Grand Summer Concert, at 3.

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Admission, Monday to Friday, One Shilling; Saturday, May 17, Seven Shillings and Sixpence; Saturday, May 24, Five Shillings; Guinea Season Tickets free.

ROYAL LITERARY FUND.—The EIGHTY-FOURTH ANNIVERSARY DINNER of the Corporation will take place in Freemasons' Hall, on WEDNESDAY, May 28.

The Right Hon. W. E. GLADSTONE, M.P., in the Chair.

First List of Stewards.

The Earl of Aberdeen. John Delaware Lewis, Esq. M.P.

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John Walter, Esq. M.P.

General Joseph Whitworth, Bart. Sir G. C. B.

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W. G. Bliss, Esq.

The Lord Bishop of Winchester.

Dinner at half-past 6 for 7 precisely, at which hour the Chair will be taken.

OCTAVIAN BLEWITT, Secretary.

No. 10, John-street, Adelphi, W.C.

ALEXANDRA PALACE.—ALEXANDRA PALACE

AND PARK will be OPENED on SATURDAY, May 24th, on

which occasion there will be a GRAND CONCERT, under the Direction of Sir MICHAEL COSTA, at which the following distinguished

Artists will assist:—Mdlin, Titens, Middle, Natalie Carola, Madame

Leontine, Béatrice, Campanini, Signor Borella, and Signor Agresti.

Full Band and Chorus. One Thousand Performers. Organist, Mr.

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W.—A SPECIAL COURSE of FOUR LECTURES ON

THE HISTORY OF MODERN MUSIC will be given by Mr.

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The THIRTY-SECOND ANNUAL GENERAL MEETING of the Members will be held in the Reading-Room, on THU RSDAY, the 29th of May, at 3 o'clock in the Afternoon.

By order of the Committee,

ROBERT HARRISON, Secretary and Librarian.

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the VALUABLE COLLECTION of Birds Skins, choice Skins from Japan, and Collections of Minerals, Fossils, Insects, Shells, Horns, Curiosities, &c.

On view the morning of Sale, and Catalogues had.

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On view the morning of Sale, and Catalogues had.

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Catalogues are preparing.

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SATURDAY, MAY 17, 1873.

LITERATURE

Critiques and Addresses. By Thomas Henry Huxley. (Macmillan & Co.)

In this interesting and instructive volume, thirteen essays are collected, originally published between 1869 and 1871, but each certainly of permanent value. They indicate, as their accomplished author says, "the high-water mark of the various tides of occupation, by which he has been carried along since the beginning of 1870." The work, notwithstanding its apparently fragmentary character, has no small degree of organic unity. The opening essays are ethical in their subject-matter; the body of the work treats of various biological and palaeontological, or, as we should rather say, ontogenetic questions, and the closing essay is on the Berkeleyan Metaphysics. We cannot, however, we fear, do more than notice the opinions generally pervading the book on the relations of Theology and Science; but we would hope to incite our readers to procure for themselves the advantage of following out in detail, a series of high-toned thoughts and scientific conclusions clearly expressed.

We note, first, in the opening essay, on "Administrative Nihilism," Dr. Huxley's opinion with respect to the action of the State and the purpose of Government. According to Mr. Herbert Spencer, the proper form of government is neither a monarchy, an aristocracy, nor a democracy, but an *astynomocracy*, or police government; or, to use his own words, "Negatively regulative control" is the only proper function of Government. In clear opposition to this iteration of Wilhelm von Humboldt's *Idee* of the State as chief policeman, Dr. Huxley says,—

"The question, 'what are the functions of government?' is [to be] translated into another, namely, what ought we men, in our corporate capacity, to do, not only in the way of restraining that free individuality which is inconsistent with the existence of society, but in encouraging that free individuality which is essential to the evolution of the social organization? The formula which truly defines the function of Government must contain the solution of both the problems involved, and not merely of one of them. Mr. Locke has furnished us with such a formula, in the noblest, and at the same time briefest, statement of the purpose of Government known to me—'The End of Government is the Good of Mankind.'"

Mr. Spencer endeavours to support his view by drawing out an analogy between the body physiological and the body politic; but, with all respect for Mr. Spencer, we cannot, in such a matter, refuse to take Dr. Huxley's word for it, that "the real force of the analogy is wholly opposed to the negative view of state function."

As to the relations of Religion with the science of Morality on the one hand, and that of Theology on the other, Dr. Huxley regrets that the "secularists" have admitted the assumption of their opponents, the identity of religion and theology, and that they demand the abolition of all "religious" teaching, when they only want to be free of theology. He believes that no human being, and no society composed of human beings ever did, or ever will, come to much, unless their conduct is governed and guided by the love of some

Ethical Ideal. And distinguishing between theology and religion, Dr. Huxley says:—

"The engagement of the affections in favour of that particular kind of conduct which we call good, . . . together with the awe and reverence, which have no kinship with base fear, but arise whenever one tries to pierce below the surface of things, whether they be material or spiritual, constitutes all that has any unchangeable reality in religion. . . . Further, there can be no doubt that affection for the Being, defined and described by theologic science, would be properly termed religion; but it would not be the whole of religion. The affection for the ethical ideal, defined by moral science, would claim equal, if not superior rights. For, suppose theology established the existence of an evil deity—and some theologies, even Christian ones, have come very near this,—is the religious affection to be transferred from the ethical ideal to any such omnipotent demon? I know not. Rather a thousand times that the human race should perish under his thunderbolts than it should say, 'Evil, be thou my Good!'"

Agreeing with the spirit of these remarks, we must, however, observe that such a definition of religion is not *historically* justifiable as an accurate generalisation of that phenomenon. The religions of the First Age of Humanity cannot indeed be said to be immoral, but they are unmoral. As Burnouff has shown, the only two things then distinctive of religion are some conception of a fetish, or deity, and rites. It was Buddhism, Christianity, and Mohammedanism that first gave to religion a moral bearing and significance.

One only of Dr. Huxley's conclusions in his own more especial province of Biology can we here notice. And, though it has but an indirect bearing on our general subject, yet the popular error exposed is not only ethnologically so false, but politically so mischievous, that we must make room for what is said with respect to it by so competent an authority as Dr. Huxley. In his essay on "Some Fixed Points in British Ethnology," Dr. Huxley says:—

"Whatever may have been the extent to which the Celtic-speaking population of the eastern half of Britain was trodden out and supplanted by the Teutonic-speaking Saxons and Danes, it is quite certain that no considerable displacement of the Celtic-speaking people occurred in Cornwall, Wales, or the Highlands of Scotland, and that nothing approaching to the extinction of that people took place in Devonshire, Somerset, or the western moiety of Britain generally. . . . The common practice of speaking of the present inhabitants of Britain as an 'Anglo-Saxon' people is, in fact, just as absurd as the habit of talking of the French people as a 'Latin' race, because they speak a language which is, in the main, derived from Latin. And the absurdity becomes the more patent when those who have no hesitation in calling a Devonshire man, or a Cornish man, an 'Anglo-Saxon,' would think it ridiculous to call a Tipperary man by the same title, though he and his forefathers may have spoken English for as long a time as the Cornish man."

Dr. Huxley concludes with these pertinent questions, to which he says that he has been unable to meet with any answers:—

"What, then, is the value of the ethnological difference between the Englishman of the western half of England and the Irishman of the eastern half of Ireland? . . . And if the name of 'Celt' is applicable to one as well as to the other, why should not intelligence, perseverance, thrift, industry, sobriety, respect for law, be admitted to be Celtic virtues? And why should we not ask for the cause of their absence in something else than the idle pretext of 'Celtic blood'?"

To these questions we will add another,

Would it not be well finally to give up using this term 'Anglo-Saxon,' save in its true application to a certain early period of English history, and as correlating with Anglo-Danish or Anglo-Norman, and to speak henceforth of our variously composed Britannie race and British nationality as Anglo-Celtic, and of ourselves, as, what indeed we are, Anglo-Celts?

Dr. Huxley's criticism of "Mr. Darwin's critics" is chiefly remarkable for its refutation of Mr. Mivart's assertion, in the 'Genesis of Species,' that "the theory of evolution is, without doubt, perfectly consistent with the strictest and most orthodox Christian (i. e. Catholic) theology"; and that not only St. Augustin and St. Thomas Aquinas, but, in modern times, Suarez, were upholders of this theory. What are the facts? They are thus stated by Dr. Huxley:—

"As regards the creation of plants and animals, it is clear that Suarez, so far from 'distinctly asserting derivative creation,' denies it as distinctly and positively as he can; that he is at much pains to refute St. Augustin's opinions; that he does not hesitate to regard the faint acquiescence of St. Thomas Aquinas in the views of his brother saint as a kindly subterfuge on the part of Divus Thomas; and that he affirms his own view to be that which is supported by the authority of the Fathers of the Church. So that, when Mr. Mivart tells us that Catholic theology is in harmony with all that modern science can possibly require; that 'to the general theory of Evolution, and to the special Darwinian form of it, no exception . . . need be taken on the ground of orthodoxy,' and that 'law and regularity, not arbitrary intervention, was the Patristic ideal of Creation,' we have to choose between his dictum, as a theologian, and that of a great light of his Church, whom he himself declares to be 'widely venerated as an authority, and whose orthodoxy has never been questioned.' . . . Hence the contradiction between Catholic verity and scientific verity is complete and absolute . . . Evolution is utter heresy."

With one sentiment, however, of the Jesuit Father Dr. Huxley very heartily agrees. Suarez warmly repudiates, as inconsistent with our knowledge of the Divine attributes, the supposition that the language which Catholic faith requires the believer to hold that God inspired, was used in any other sense than that which He knew it would convey to the minds of those to whom it was addressed. And, "I think," says Dr. Huxley, "that in this repudiation Father Suarez will have the sympathy of every man of common uprightness, to whom it is certainly 'incredible' that the Almighty should have acted in a manner which would be termed dishonest and base in a man."

We regret that we are forced to close without any remarks on those great questions of the Darwinian theory touched on by Dr. Huxley. What are the limits of variation?—and, If a variety has arisen, can that variety be perpetuated, or even intensified, when selective conditions are indifferent, or perhaps unfavourable, to its existence? And we must also forego all but one brief remark on Dr. Huxley's metaphysical views. These, notwithstanding attempts to fix Dr. Huxley as a "materialist," are far more truly idealist. For if the materialist affirms that the universe and all its phenomena are resolvable into matter and motion, Dr. Huxley thinks that Berkeley's reasoning is irrefragable when he replies—"True; but what you call matter and motion are known to us only as forms of consciousness; their being is to be conceived or known; and the existence of a state of consciousness, apart

from a thinking mind, is a contradiction in terms." In conclusion, we would express our hope that the author of these admirable essays, little more than the surface of which we have here been able to bring under the notice of our readers, may be soon restored to the full vigour of his overtired powers, not only as a force in Science, but in the higher Politics.

Slave-Catching in the Indian Ocean : a Record of Naval Experiences. By Capt. Colomb, R.N. (Longmans & Co.)

CAPT. COLOMB's book is on the same subject as that by Capt. Sullivan, noticed in our columns a fortnight ago. As is only natural, the two gallant officers employed on the same service appear not to view the same things altogether in the same light. But they are both men of talent and observation; both are actuated by a sense of duty to the Government and nation they serve, and by feelings of compassion for the poor creatures they are commissioned to rescue from slavery; and both impart conscientiously and fearlessly to the public their experiences and impressions of the past, and their views as to the future. It is for others to judge how far both are, or either of them is, in the right.

"Du choc des opinions jaillit la vérité."

The abolition of the slave-trade on the east coast of Africa is one of the burning questions of the day, just as was that on the west coast in times now, happily, past and gone. We speak advisedly of its *past* existence. At a meeting of the Society of Arts on the 29th ultimo, Mr. Pope Hennessy made the announcement that from the settlements on the west coast of Africa, which were established for the purpose of the slave-trade, and which had been maintained in order to check it, he had the satisfaction of reporting some months ago that the oceanic slave-trade was at an end! At the present rate of the world's progress, we may confidently anticipate a far more speedy termination of the East African slave-trade; only in the measures to be adopted for bringing about that most desirable result it behoves us to be careful, lest by precipitancy we retard what, sooner or later, must inevitably ensue. Such measures cannot be altogether the same in both cases, because of the different character of the slave-trade in the Indian Ocean and in the Atlantic.

This latter had no existence till after the discovery of the New World, when natives of Africa came to be conveyed across the Atlantic by Europeans and their descendants in America, both North and South, to be employed as agricultural labourers. They were regarded and treated as little if anything better than the brute beasts that were at the same time made use of by their owners. The slave-trade in the Indian Ocean has, on the contrary, existed from time immemorial. It is carried on by natives of the countries bordering on that ocean, in native vessels (dhows), the crews of which are often slaves themselves; and it has always formed a portion of the commerce of those countries in which domestic slavery is an institution, sanctioned by the religions and laws of their inhabitants, and ultimately mixed up with their family and social life.

Except, then, in name, the two can scarcely be called the same. As to the manner in which they are respectively carried on the

distinction is not less marked. On this point our author says:—

"Between the two trades there are many differences. Ships for the Atlantic trade are, or were, large well-formed vessels, specially fitted with slave-carrying appliances, extra water-tanks, extra cooking-places, special decks for slaves, and other things unknown in the Arabian Sea. Such preparations display a forethought quite foreign to Arab character, and his slave-carrying vessels are fitted just as any other, that is, not fitted at all. I believe the Arab merchants ship a cargo of slaves at Zanzibar indifferently with any other merchandise. I have no reason to doubt that a good offer will tempt any Arab to risk a slave cargo. The Arab has no notion, and can form no conception, of our sentiments regarding slavery. . . . If the slave transported across the Atlantic suffered horrors, they were deliberately inflicted on him by the avarice and cruelty of the European or American trader. If the slave crossing the Indian Ocean suffers, it is from his master's want of forethought, and his master may suffer with him. Perhaps the great difference between the two passages and the two trades may be best indicated and summed up by the statement that in the West Coast trade slave-irons and means of coercion were a usual and unerring test to distinguish the illegal from the legal trader, and that it is understood of the East Coast trade that some naval officer once met with a pair of slave-irons in an Arab dhow."

The marked distinctions thus seen to exist between the slave-trade on the west and on the east coast of Africa show how differently they have to be treated. We are not alluding to the forcible means of repression, wherever we possess the power and the right to employ such means. But the experience of the West Coast trade has taught us that repressive means alone do not suffice. Both the export and the import of the human merchandise must be stopped; and this can only be done effectually by means of treaty obligations at the ports of import. Speaking of the now extinct West Coast trade, the author says,—

"The moment a State decided against the import of African slaves into its territory, the trade fell like an ox struck by the pole-axe. The demand ceased, and with it the export, until new markets could be found. The Governments of Brazil and of Cuba, in making the import of slaves a crime, rendered the safe possession of a slave a matter of such doubt that they abolished the export from Africa in a way which no blockade that we could establish had ever been able to do."

Thus it is clear that the main object of the British Government should be to induce the rulers of the slave-importing countries in the East to prohibit the trade. Our author passes under review what we have already succeeded in doing by treaty, and what he deems it probable we shall further effect in that way.

With Madagascar we appear to have done all that is practicable. The Hova Government has not only forbidden the importation of slaves, but has given us the right to require the liberation of any that may be landed in contravention of the treaty. Capt. Colomb gives an interesting and instructive account of how he accomplished, though not without some difficulty, and with no little management, the return of two cargoes of Mozambique slaves that had been landed at the north end of the island, not without the cognizance of the Hova authorities. And he argues that if we could only act in Persia, Arabia, Turkey, and Zanzibar as we have acted in Madagascar, and induce the Governments of those countries to declare all newly-

imported slaves to be stolen property, and to give us the right to reclaim them, the trade would at once come to an end. But can we do this? The author says:—

"As regards Arabia, I think we either have, or can take, all necessary powers, because of the weakness of those who would oppose us; but at Persian ports our powers might well bear enlarging. Here, however, we meet a worse difficulty. The moment we come to a slave-trading question with Persia, we find ourselves forced to join with that question the safety of our empire in the East against the possible advance of a rival European power. . . . The greater responsibility which devolves on us of maintaining our rule in India, makes it necessary that we should not raise unpleasant questions at the Persian Court; and if anything is ever done there in the way of pressure, it must be too gradual and too gentle to be classed under the direct means of suppressing the trade in blacks."

We think our author takes too desponding a view of the subject. The visit of the Shah of Persia to Europe, now in progress, shows that that sovereign and his people are alive to the necessity, not only of adopting Western manners and customs, but of conforming to Western sentiments and opinions, and, by prudent management, we need not despair of their ultimate compliance with our desire in this respect.

The question of Turkey is so much mixed up with European politics, that the author refrains from touching on it. But the subject of the slave-trade and slavery in Zanzibar is discussed by him at considerable length, and he shows how greatly the nature of our existing relations with that country have been, and indeed still seem to be, misunderstood. Instead of England being "engaged" by any treaty, or having "undertaken" anything, Capt. Colomb contends that the Sultan of Zanzibar has made very great concessions to his powerful ally, for which no consideration has been given; and he contends that if the existing treaty were "abrogated," the result would be precisely the contrary of what is intended by the advocates of that abrogation: for the treaty gives us permission to capture and destroy Zanzibar and Muscat vessels engaged in the slave-trade, and to confiscate their human cargoes; whereas, were it abrogated, all such captures would be illegal, and the Sultans of Zanzibar and Muscat might successfully proceed against the captain of any capturing ship in our own Admiralty Court. And he asserts that none of the Prize Courts of Zanzibar, Aden, Muscat, and Bombay, would condone the proceedings of any naval officer who exercised an illegal jurisdiction over the ships of our allies.

Sir Bartle Frere appears to have been unable to induce the Sultan of Zanzibar not to abrogate the existing treaty, for that can never have been contemplated by him, but to enter into a fresh treaty, conceding to us additional powers to interfere with the slave-trade within his own dominions. Of course we could compel the Sultan to agree to our terms, and it seems, from the last accounts, not impossible that we may proceed to such extremities.

For Capt. Colomb's observations on the subject of domestic slavery, we must refer to the work itself. They are deserving of serious consideration. But we cannot refrain from directing attention to the light thrown on this subject by Governor Hennessy's experiences on the west coast. He there found that, although

the oceanic slave-trade has been abolished, domestic slavery among the tribes under British influence continues; and, on the occasion to which we have alluded, he stated that, of the 17,800 oz. of gold-dust exported in the year, not an ounce was obtained by free labour exclusively.

As to the means of bringing about a different state of things, both Capt. Colomb and Governor Hennessy contend, as, indeed, does every one who has at all considered the subject, that it is primarily essential that the African character should be raised by means of education. Still, our author does not believe education would be efficient without the power to enforce it. He speaks with praise of the action of the British Central African Mission, as re-modelled and established at Zanzibar by Bishop Tozer, after its miserable failure under Bishop Mackenzie, and also of the French Missionary establishment on the main-land. But in neither of these institutions does he detect the elements of ultimate and permanent success. He looks rather to a lay mission, under legislative sanction and Government inspection, to be established at Zanzibar, or somewhere on the east coast of Africa, which, besides finding employment for the slaves liberated from Arab dhows, would absorb the surplus from the Central African Mission, and thus leave this latter free to prosecute its main scheme. How this is to be effected is shown in the concluding chapter of the work, which we find a difficulty in laying down, so valuable are the information and suggestions it contains. We must not omit to add, that the general reader will find the book replete with amusing anecdotes and descriptions of manners and customs.

The Personal Life of George Grote. Compiled from Family Documents, Private Memoranda, and Original Letters to and from various Friends. By Mrs. Grote. (Murray.)

THE one person qualified to write the life of George Grote was the accomplished lady who, for more than half a century, sympathized with, entered into, and encouraged all his plans, aspirations, and hopes, and believed in him, perhaps, more fully than ever husband was yet believed in by his wife; even his intolerant opposition to Mr. Martineau seemed to her worthy of approval. The course of true love never yet ran smooth, and the history of the difficulties that stood in the way of "the affianced lovers" is as pretty a little romance as ever yet was told by novelist. George Grote was born in 1794; he first met Miss Lewin in 1814-15; they were married in 1820, after five long years of hope delayed, and in 1821 the only child Mrs. Grote ever bore her husband was born. It was, Mrs. Grote tells us, "a fine boy," but it lived only a week, and for many days Mrs. Grote lay between life and death. It was sitting by his young wife's sick couch that Grote wrote his now-forgotten 'Essay on Parliamentary Reform.'

"This essay was published as a pamphlet, and may be considered as G. Grote's *coup d'essai* in literary composition. It purported to be a reply to an article in the *Edinburgh Review*, by Sir James Mackintosh, and was expressly directed against the theory of class representation. As a piece of political controversial writing this work must be allowed a claim to respect, and moreover it is a creditable specimen of nervous, correct Eng-

lish: though, as being a maiden essay, naturally over-laboured, and perhaps a trifle heavy in style."

Their common sorrow brought husband and wife nearer together than ever, and the life of George Grote is, in effect, the life of his wife. "It may be," says the writer, "that some apology is needed for the introduction of so much that is personal to myself. But, the truth is, that our two lives ran in one channel, and it would have been difficult to part them in writing this retrospective memoir." No such apology was needed. With the whole of her husband's life, from first to last, but most of all with his "*opus magnum*," the History, Mrs. Grote is closely bound up. Before their marriage we find the young people keeping each a diary for the perusal of the other, and we learn how, "during the weary interval which George Grote and Miss Lewin had to traverse prior to their coming together in March, 1820, he had bestowed a good deal of attention on her mental improvement: impressing upon her the advantages of cultivating her mind by a course of instructive reading, and by committing to paper the impressions made upon her by books"—and how "Miss Lewin was nowise disinclined to follow the dictation of her young preceptor, for she was from the first inspired with sympathy for his studies, and anxious to become qualified to second, and even to assist him, if possible, in his intellectual course. Her appetite for knowledge had, indeed, formed one among the attractions she possessed in George Grote's eyes from the beginning of their acquaintance."

Mrs. George Grote was, we need hardly have been told, "habitually studious after her fashion, under the direction of her husband, who laid great stress upon her cultivating the ratiocinative vein of instruction; above all, logic, metaphysics, politics; and she accordingly strove to master those subjects out of deference to his wish, and in order to qualify herself to be associated with his intellectual tastes and labours as time wore on." It was in the autumn of '23 that it first occurred to her that her husband might make himself a reputation by turning to good account his wide classical reading. "You are always studying the ancient authors," said she to him one day, "whenever you have a moment's leisure; now here would be a fine subject for you to treat. Suppose you try your hand!" So began the memorable History, the two first volumes of which were published in 1841, the third and fourth in 1847, the fifth and sixth in 1848, the seventh and eighth in 1850, the ninth and tenth in 1852, the eleventh in 1853, and the twelfth and last in March, 1856. Not only did Mrs. Grote through all these long years aid her husband by "relieving him of all obligations of a business kind, so that he absolutely enjoyed the leisure of a lodger in his own establishment, whilst exercising a general authority over its course, as the lawful head," but she also prepared the maps and helped to correct the proofs, and showed herself "a diligent and conscientious critic, often suggesting changes (and sometimes excisions) in the text of the work."

"The author usually manifested respect for my remarks, and eventually came to regard my humble assistance as indispensable. I well remember exclaiming to him one day, when going through his account of the 'Works and Days,' 'Now really, George, are you obliged to publish all this absurd

and incredible stuff?'—'Certainly, my love. An Historian is bound to produce the materials upon which he builds, be they never so fantastic, absurd, or incredible.'"

In August, 1855, commenced the printing of the twelfth volume, and the last "revise" was sent back on the 23rd of December.

"The task of correcting the sheets and revising the text, as the work was going through the press, proved laborious to both George and myself; but to be in sight of the final page of the 'History of Greece' after so many years consecrated to this noble purpose, caused Grote to feel too much excited to heed fatigue. I remember that I had a bowl of punch brewed at Christmas for our little household at History Hut, in celebration of the completion of the *opus magnum*; Grote himself sipping the delicious mixture with great satisfaction whilst manifesting little emotion outwardly, though I could detect unmistakable signs of inward complacency as I descended upon 'the happiness of our living to see this day,' and so forth."

Long before this Grote's name had been made, and the fame of his history had been sufficiently established. To us, in this the year 1873, it seems strange to read how, early in 1845, when two volumes of his great work were ready, Grote said to his wife,—"I suppose I shall have to print my History at my own expense; for, you see, having little or no literary reputation as yet, no bookseller will like to face the risk of it." To Mrs. Grote was left the responsibility of selecting publisher and settling terms; and when the *opus magnum* was finally accepted by Mr. Murray, Grote quietly and characteristically observed,—"I only hope that the poor man will not be a loser by me, and then I shall be content, come what may."

But the great History is but one phase of Grote's life. His widow, in her Conclusion, quotes, without connecting them with her text, the exquisite lines—

And though that he was worthy, he was wise,
And in his port as meek as is a maid.
He never yet no vilanie ne said,
In all his life, unto no manner wight.
He was very parfitt gentle knight.

And in truth the character of George Grote, as sketched by the loving hand of his biographer, is a noble picture in itself, and yet one which, as those who knew him know, but does the man justice. At once statesman, orator, merchant, man-of-the-world, scholar, and accomplished gentleman, George Grote commanded the respect of all, and irresistibly drew to him those whom he met. He was no mere pedant, shut up amid his books, and ignorant of all that went on without his library. Probably none of his contemporaries had a wider range of sympathies, or tastes and habits more cosmopolitan. He spoke the Continental languages fluently, and was as at home with Boccaccio as with Aristophanes, with Guicciardini as with Herodotus, with Montaigne as with Plutarch, with Cervantes as with Lucian. He was a connoisseur in the arts, and in music more than a connoisseur—a very sufficient amateur. He had all the tastes of an English gentleman, being, *inter alia*, a good judge of a horse, and a fair handler of the cricket bat. On 'Change, his opinion was respected as that of "a competent and wise banker," and the result was an extension of the business of the house in Threadneedle Street. In Parliament he played a good part. His speeches on the Ballot are, as those can easily satisfy themselves who will take the trouble of referring

to back volumes of *Hansard*, still not unequalled, but unrivalled; nor is there, in all the present volume, a more characteristic story than that which tells us how, after Grote's maiden effort, Sir W. Molesworth joined Mrs. Grote upstairs in the "lantern" of the House, and, "with a voice half stifled with emotion, poured out his admiration of Grote's performance, adding that, in listening to the speech, he had experienced a sort of feeling made up of envy and despair; 'for,' he said, 'I am persuaded that I shall never make any approach to Grote's excellence.'

To form an estimate of Grote's stamp as politician, we need only refer to his address to the electors of the City of London, fortunately preserved. His "platform," as it is now called, is sufficiently broad to satisfy the most advanced Liberals even of 1873. Parliamentary Reform, the ballot, triennial elections, economy, Church reform, abolition of tithe, of taxes on knowledge, of the corn laws and of slavery, cheap, intelligible, and accessible law, and a system of national education,—such were the "planks" of Grote's platform when, in 1832, at the age of thirty-eight, he stood for the City of London. It is indeed, when we think of this, easy to forgive Mrs. Grote her comments upon the Appropriation Clause, her denunciation of Mr. Gladstone's "powerful 'pleading' for the maintenance of the Irish Church," her quotation from it,—

"The present motion opens a boundless road: it will lead to measure after measure, to expedient after expedient, till we come to the recognition of the Roman Catholic religion as the National one. In principle, you propose to give up the Protestant Establishment; if so, why not abandon the political government of Ireland, and concede the repeal of the Legislative Union? . . . I hope I shall never live to see the day when such a system shall be adopted in this country; for the consequences of it to public men will be lamentable beyond all description,"—

and her cynical comment, to the effect that "*Mr. Grote also felt strongly on this subject, but on the opposite side.*"

But yet, despite his really brilliant career in the House, it is the private history of George Grote that is most attractive. The singular nobleness, simple-mindedness, openness, and gentleness of his character, are revealed by his wife exactly as we would wish them revealed. We hear of Grote playing at whist and at bowls; of Grote toiling over the moor in early morning to see Blink-Bonny take her galop; of Grote stopping his carriage to gather wild flowers; of Grote, in all the modesty of his heart, taking lessons in elocution, and finding his "delivery" sensibly improved; of Grote visiting Oxford, and pleased to find himself and his friend, John Stuart Mill, in high repute there; of Grote labouring hard for the welfare of his pet bantling, the University of London; of Grote rising at 6 A.M. to read Diodorus Siculus, and finding him "a more sensible writer than I had expected"; and of Grote giving philosophical dinners in Threadneedle Street to Ricardo, Black, the Austens, Romilly, Bickersteth, Eyton Tooke, Macculloch, the Mills, and others, "chiefly men," says Mrs. Grote, "of high intelligence and capacity."

And this brings us to Mrs. Grote herself. Mrs. Grote is the best biographer we have had since Boswell. Her devotion to her husband—and he was well worthy of it, and she of him—is almost touching. She tells us

how he was birched at the Charterhouse, "along with his friends Waddington and others, on the eve of quitting the school, and when he was almost at the head of it, viz., in 1810; the occasion being that Grote had given a farewell supper to his schoolmates at the Albion Tavern, in Aldersgate Street, where (as was natural under the circumstances) they had all indulged in somewhat ample potations." She quotes his early letters, in one of which he prefers Lucretius to Virgil, as being "much superior to Virgil in every quality except chastity and delicacy of taste, wherein the latter has reached the utmost pinnacle of perfection." She tells us, with wifely pride, how the reader to whom Grote's History was referred by Mr. Murray pronounced it "a good thing, and one likely to make a great effect upon the scholar-world," and how Grote wrote page after page of his Plato, his little Spitz dog lying upon his knees; how Lord Overstone enlisted him a member of "the Club," by slipping a shilling into his hand as he ran downstairs, and how—it is a sad memory, this—he wrote, in 1868, to Prof. Bain,—

"My power of doing work is sadly diminished as to quantity, as my physical powers in walking are; but as to quality (both perspicacity, memory, and suggestive association bringing up new communications), I am sure that my intellect is as good as ever it was (I shall be 74, November 17th)."

Mrs. Grote's straightforward simplicity occasionally provokes a smile. She quotes, for instance, a letter from her husband to Mill,—now, alas, also numbered with the dead,—in which Grote expresses himself as "certainly very glad that poor Sir W. H. did not live to read such a crushing refutation. It is really so terrible, that I shall be almost pleased if either Mansel or T. S. Baynes are able, on any particular points, to weaken the force of it, and make something of a defense." She speaks of Dr. Liddell as "the worthy Dean of Christ Church"; she tells us —pleasantest story of all—how Grote, when he refused a peerage, quietly observed, "I do not think, personally, I should have found myself ill-assorted with the members of the Upper House, in which there are many able and well-instructed individuals moved by the purest impulses towards good legislation"; and, not to multiply points, her names for her husband are almost infinite. He is George, George Grote, G. Grote, Mr. Grote, Grote, "the Historian," and "my illustrious partner"; while the changes between "Mrs. Grote" and "I," and "George Grote" and "he" are kaleidoscopically bewildering.

None the less, Mrs. Grote's Life of her husband is not only a work valuable in itself, and dear to all who have known or who esteem George Grote, but it is also a book which no one but herself could have written. One morning, in 1867, she was, it seems, arranging old letters and journals when Grote came into the room:—

"What are you so busy over, there, H.?" inquired he.—"Well, I am arranging some materials for a sketch of your life, which I have been urgently invited to write by several of our best friends."—"My life," exclaimed Mr. Grote; "why, there is absolutely nothing to tell!"—"Not in the way of adventures, I grant; but there is something, nevertheless—your Life is the history of a mind."—"That is it!" he rejoined, with animation. "But can you tell it?"—"It is what I intend to try. You see, unless I give some account of your youth

and early manhood, no other hand can furnish the least information concerning it."—"Nothing can be more certain—you are the only person living who knows anything about me during the first half of my existence." This short colloquy ended, the subject was never renewed between us; the Historian feeling, as I believe, content to leave his life's story in my hands."

We have this "history of a mind" at last, and certain it is that it could not possibly have been left in better hands.

NOVELS OF THE WEEK.

Bressant. By Julian Hawthorne. 2 vols. (H. S. King & Co.)

Robert Ord's Atonement. By the Author of "Barbara Heathcote's Trial." 3 vols. (Tinsley Brothers.)

MR. HAWTHORNE'S book forms a remarkable contrast, in point of power and interest, to the dreary mass of so-called romances through which the reviewer works his way. This may be partly attributed to the fact that the scene is laid in a country the interest of which is always fresh to an Englishman, but of which the least attractive characteristics are most usually presented to him. When an accomplished native imparts to us, with the vivid and vigorous hand which characterizes the best American writing, not the repellent features of the outside of Transatlantic society, not the discordant rowdyism of American politics, nor the crudities and shortcomings, which, though in great part the mere excrescences of national youth, are apt to be solely regarded in our estimate of the national character, but studies of individual humanity, which add to what universal interest they possess, a charm of their own, derived from the local setting in which they find freedom of development,—he will be pretty certain of meeting in this country a grateful and appreciative reception. Such a book gives us local information of more real importance than can be obtained by the traveller, and exhibits, in a field which, from its unconventional and unexhausted soil, is peculiarly adapted to such products, striking psychological and moral combinations, which are of wider interest than the dull photographs of mediocre humanity with which the novelists of our own country are too apt to be content. It is not our purpose to damage Mr. Hawthorne by excessive praise. He has not yet fully risen to the requirements of the name he bears; but he has told us, in classical American, an interesting story, which will contribute to the formation of a more respectful estimate in England of his country's literature, and, in his own case, justify pleasant anticipations of still better writing for the future. Two modest volumes are sufficient for the exposition of his theme; and he contents himself with a very small company of actors to develop it. An old Professor, of a type with which Dr. Wendell Holmes has rendered us familiar, a rough-barked trunk of a man, with a sound, strong, and withal tender core to him,—two daughters, both beautiful, one dark, sensuous, and ardent, one fragile, tender, an Aphrodite of the heavenly kind,—and a hero of strong capacities, which are evoked in the most unexpected methods by the force of his surrounding circumstances,—are the principal, almost the only personages who are necessary to the plot. The extreme minuteness with which every detail is elab-

bated, both as concerns the characters themselves and their local surroundings, renders this concentration of grouping absolutely necessary. The main hinge of the story is the passion of love. And here we must remark that an extremely large demand is made upon our imagination at the outset. The hero, who becomes the Professor's pupil for the purpose of studying theology, is described as having been systematically deadened by an education which has been directed to the elimination of all the affections. No ascetic ever succeeded so absolutely in self-annihilation on that side of his nature as we are to suppose a young, healthy athlete to have done at the age of two or three and twenty. The astonished Professor finds the raw material for a divine presented to him in the shape of an intellect trained at all points, but absolutely devoid even of the consciousness of connexion with a heart. The old clergyman, being a man as well as a philosopher, is shocked at such a psychical monstrosity, and sets himself to supply the vacancy. Unfortunately, in so doing, he employs the agency of his fair daughters, with tragic results for both of them, though the final effect upon Bressant is a complete success. It is not our purpose to forestall the reader by any detailed account of the story; suffice it to say, that if we can accept the preliminary difficulty of the problem, its solution, in all its steps, is most admirably worked out. In style our author has little to correct, unless it be an excessive minuteness of description in the minor accessories, which, though a fault on the right side, has a tendency to be fatiguing. His nationality is, of course, distinctly traceable; but as his diction is nowhere vulgar, we cannot regard as faulty in him many expressions which, in a Briton, would merit condign correction. "Roosters," "riding privileges," "water powers," and "sociables," "around" for *round* (the preposition), "alone" for *only*, though unfamiliar to an English ear, only serve to add to the truth of the local colouring. "I shan't be gone but three months,"—"I had to have my breakfast fed to me this morning,"—"The winding valley looked like *nature's colour-box*,"—are less defensible.

'Robert Ord's Atonement' might aptly have been entitled "Much ado about nothing." In spite of much careful writing, and very much that is excellent in spirit and high-minded in sentiment, Robert Ord's conduct is derived from so inadequate a cause, that one feels that his eventual repentance does not atone for his wrong-headed obstinacy. Mr. Ord is one of three brothers, who has quarrelled with a rather capricious and irascible old aunt, upon whose favour his worldly interests mainly depend. Although he has deliberately sacrificed her somewhat exacting affection for the sake of a young lady to whom he has engaged himself against his aunt's wishes, he flatters himself that his aunt will, at all events, change her sentiments of indignation in time to secure to him the reversion of her fortune, and when she disappoints him by leaving all her wealth to a young lady companion whose life she has made a burden to her for many years, he is unmanly and ungenerous enough to visit his displeasure upon the innocent girl who has supplanted him. This would not at first sight seem to be very important to that young lady, were it not that the deceased Mrs. Ord has saddled

her bounty with a condition as to residence, which compels Rotha Maturin to take up her abode in the immediate neighbourhood of the indignant relations of her benefactress. As the amiable Robert has not scrupled to impart to them his own deep-rooted impressions of the scandalous selfishness and scheming which have induced so terrible a perversion of the natural devolution of property, the Ord family, who are poor and proud, are sufficiently inclined to render the position of their new parishioner unbearable. Austin Ord, the eldest brother, is the High Church vicar of the seaside parish in which poor Rotha's lot is cast, and his attitude towards the newcomer is of importance in a small and devotional society like that of Blackscar. The result is that when Miss Maturin, accompanied by a former friend and governess (who has had her own troubles to endure from a profligate husband who has deserted her), comes to occupy her new abode, she finds herself isolated and sent to Coventry, and regarded on all hands as an intriguing interloper. This is the more galling to the sufferer as she happens to be of a peculiarly sensitive temperament, already sufficiently inclined to have misgivings about her unexpected good fortune, sincerely sorry for the disinherited family, and conscious also that, had strength lasted long enough, the late Mrs. Ord would, at the last moment, have redressed the injustice or severity of her will. The bulk of the narrative, accordingly, is taken up with the sentimental sorrows of the persecuted heiress, and the steps by which her real goodness triumphs over the prejudices of the Blackscar circle. The Vicar, who, in spite of a tendency to ecclesiastical man-millinery, has some good stuff about him, is the first to come round. Garton, his brother and "sacristan," is not only converted, but subdued, and the short-lived love-making between him and Rotha, destined, unfortunately, to end in the infliction of a fresh sorrow in his death, is about the pleasantest and most successful portion of the book. The stiff-necked Robert also is finally conquered, and, when much chastened by misfortune, secures at once his happiness and his worldly prosperity by succeeding to his brother's interest in Rotha's heart. The story is told with much minuteness, and, we think, at an unwieldy length, though we are bound to say the interest increases towards the conclusion; and if the reader can put up with an improbable plot, and such second-rate English table-talk as may be drawn from the housekeeper's room, it is possible to read the three volumes, and even occasionally to approve,—amid much exaggeration and morbidity, much twaddle of lich-gates and choristers, and not a few vulgarisms of diction,—occasional instances of an honest purpose of writing something better than a merely sensational novel.

Liberty, Equality, Fraternity. By J. F. Stephen, Q.C. (Smith, Elder & Co.)

In this volume Mr. Stephen reprints from the *Pall Mall Gazette* a series of articles upon "the doctrines which are rather hinted at than expressed by the phrase 'Liberty, Equality, and Fraternity.'" This familiar cry he seeks to discredit on the following grounds:

"First, that in the present day even those who

use those words most rationally—that is to say, as the names of elements of social life which, like others, have their advantages and disadvantages, according to time, place, and circumstance—have a great disposition to exaggerate their advantages, and to deny the existence, or at any rate to underrate the importance, of their disadvantages. Next, that whatever signification be attached to them, these words are ill-adapted to be the creed of a religion, that the things which they denote are not ends in themselves, and that when used collectively the words do not typify, however vaguely, any state of society which a reasonable man ought to regard with enthusiasm or self-devotion."

In order to the establishment of these main propositions, he submits to a careful analysis certain of the writings of the late Mr. John Stuart Mill, selecting them for specific reference, "in the first place, because no writer of the present day has expressed himself upon these subjects with anything like the same amount either of system or of ability; in the second place, because he is the only living author who has handled the subject with whom I agree sufficiently to differ from him profitably." So wrote Mr. Stephen a few months ago, in the hope, it may be conjectured, of eliciting from his great antagonist some justification or explanation of his published views. Now that John Stuart Mill has been removed from us by a death sudden though not premature, it remains for us to study, as best we may, his former utterances upon the subjects treated of in the work before us, and to form such notion as we can of the way in which he would have answered the objections urged. But much as we may regret that Mr. Mill should have been taken from us before he had time to answer these criticisms of his most cherished doctrines, there is nothing in them of which, even in the presence of death, Mr. Stephen need feel ashamed. Whilst he maintains stoutly and vigorously his own opinion, "he has calmness to see, and honesty to state, what his opponents and their opinions really are, exaggerating nothing to their discredit, keeping nothing back which tells, or can be supposed to tell, in their favour." In fact, Mr. Stephen represents, at once fairly and forcibly, one side of a question which has been already dealt with from the other side by Mr. Mill. We can hardly fail to profit by the combined study of the two; and even if we think that Mr. Mill's side of the controversy is the unpopular one, and therefore deserving of especial consideration, we may still be grateful to Mr. Stephen for pointing out that there is something more to be said upon the subject.

In dealing with the doctrine of Liberty, our author selects, as a matter of course, Mr. Mill's essay for direct attack. It will be remembered that in that remarkable work one principle is asserted—

"As entitled to govern absolutely the dealings of society with the individual in the way of compulsion or control, whether the means used be physical force in the form of legal penalties, or the moral coercion of public opinion. That principle is that the sole end for which mankind are warranted individually or collectively in interfering with the liberty of action of any of their number is self-protection; that the only purpose for which power can be rightfully exercised over any member of a civilized community against his will is to prevent harm to others. His own good, either physical or moral, is not a sufficient warrant."

At the same time, two important admissions

are made, which serve to qualify the rigour of the fundamental principle. In the first place, Mr. Mill explains that "he does not mean that the feelings with which a person is regarded by others ought not to be in any way affected by his self-regarding qualities or deficiencies. This is neither possible nor desirable." In the second place, he acknowledges that his principle "is meant to apply to human beings only in the maturity of their faculties."

Having argued in his first chapter that a principle so qualified is hardly capable of practical application, Mr. Stephen proceeds to discuss at length the section upon the liberty of thought and discussion, which is, perhaps, the most valuable part of Mr. Mill's treatise, and to explain his own views on liberty in general, and on liberty of thought in particular. "Liberty," he urges, "is good and bad according to time, place, and circumstances"—"Compulsion is bad—1. When the object aimed at is bad. 2. When the object aimed at is good, but the compulsion employed is not calculated to obtain it. 3. When the object aimed at is good, and the compulsion employed is calculated to obtain it, but at too great an expense."—"If, however, the object aimed at is good, if the compulsion employed such as to attain it, and if the good obtained overbalances the inconvenience of the compulsion itself, I do not understand how, upon Utilitarian principles, the compulsion can be bad."

We imagine that Mr. Mill would have assented to all this. He has himself attempted to devise a formula which shall include all cases in which the individual is entitled to please himself; Mr. Stephen to devise one which shall include all cases in which the State will do well to exert compulsion. The two formulae are, we submit, quite consistent, as of course they ought to be: and, on the assumption that Mr. Mill and Mr. Stephen agreed in their estimate of the comparative worth of the liberty of the individual on the one hand, and the advantages which may be obtained by the partial surrender of it on the other, they must have agreed also when they came to apply their principles to particular cases. But we imagine that their respective ways of expressing themselves indicate that they formed a different estimate of the worth of the liberty of the individual: the philosopher, as might have been expected, insisting more strongly upon the rights of the individual and the value of originality, the jurist upon the claims of society and the advantages of orderly and concerted action. Now, in determining the relative importance of these contending doctrines, it is necessary to consider which of them is in the greater danger of being neglected. Obviously society is strong enough to protect itself—obviously the individual must always find it difficult to assert his rights, his opinions, and his discoveries in the face of an adverse majority, even if that majority be sufficiently enlightened to refrain from exercising its enormous powers of penal repression. It is for this reason that we attach so great a value to Mr. Mill's plea for the liberty of the individual, for freedom of opinion, for originality, in a word for eccentricity in all its forms. That a man who propounds unpopular opinions will be viewed with suspicion, and perhaps with dislike, by his associates, is certain, and, at

any rate, they cannot be compelled to bestow upon him ungrudging sympathy; but it is well that men should be taught that it is hardly possible to be too tolerant, whilst intolerance is only too easy.

We have dwelt at such length upon the first principles involved in the discussion, that we must be content to refer the reader to the chapters on "Spiritual and Temporal Power," and "Liberty in Relation to Morals," for specimens of Mr. Stephen's method of dealing with actual cases. In this part of the book he has ample opportunity of discussing many questions, both religious and social, of the greatest interest and importance.

In the second great division of his work, Mr. Stephen combats the assumption which Mr. Mill appears to make in his 'Subjection of Women,' that "equality has a character different from other ideas connected with justice," and argues that it is hardly consistent with the Utilitarian theory of morality. His own conclusions about this article of the democratic creed are summed up as follows:—

"Upon the whole I think that what little can be truly said of equality is that, as a fact, human beings are not equal; that in their dealings with each other they ought to recognize real inequalities, where they exist, as much as substantial equality, were it exists. That they are equally prone to exaggerate real distinctions, which is vanity, and to deny their existence, which is envy. . . . The recognition of substantial equality, where it exists, is merely the avoidance of an error. It does not in itself affect the value of the things recognized as equals, and that recognition is usually a step towards the development of inherent inequalities."

In regard to the controversy about "the subjection of women," which necessarily falls under discussion at this part of the inquiry, our author concludes "that men and women are not equal, and the laws which affect their relations ought to recognize that fact."

In his sixth chapter, upon Fraternity, Mr. Stephen examines the theory that the worship and service of humanity can be made to take the place of a religion. In the course of it he has occasion, not only to state the points in which he dissents from Mr. Mill's theory of Utilitarian morality, but also to express positively his own views of the relations which subsist between religion and morality. Here, again, we must be content to extract a recapitulatory paragraph:—

"In general terms, I think that morality depends upon religion—that is to say, upon the opinions which men entertain as to matters of fact, and particularly as to God and a future state of existence, and that it is incapable of being in itself a religion binding on mankind at large. I think that if we entirely dismiss from our minds not only the belief that there are, but a doubt whether there may not be a God and a future state, the morality of people in general, and in particular the view which people in general will take of their relation to others, will have to be changed. I admit that in the case of a few peculiarly constituted persons it may be otherwise, but I think that minds so constituted as to be capable of converting morality pure and simple into a religion, by no means deserve unqualified admiration."

It is, of course, impossible, within the limits of a review, to do more than indicate briefly the line of our author's very comprehensive argument. We have been compelled to pass over in silence several important episodical discussions which will well repay perusal, and to omit several eloquent passages which we had marked for quotation. We strongly recom-

mend 'Liberty, Equality, Fraternity' to all who are interested in the study of political philosophy.

OUR LIBRARY TABLE.

THE charming journal and correspondence of Ampère have been read with delight by every one into whose hands the book has fallen. Mr. Bentley has now published a translation, under the title of *The Story of his Love*. Few novels are half as delightful.

MR. RUSH has re-issued, through the same publisher, his father's book, *The Court of London from 1819 to 1825*, and has added to it some papers not before published in this country.

MISS SWANWICK has completed her version of *Eschylus* by the publication of a second volume, which has been issued by Messrs. Bell & Daldy, uniform with the first volume.

WE have on our table *Economic Sophisms*, by F. Bastiat, translated by P. J. Stirling, LL.D. (Simpkin), — *Short Lectures Explanatory of our Land Laws*, by T. L. Wilkinson (King), — *The True Theory of German Declension and Conjugation*, by A. H. Keane, B.A. (Asher), — *The Theory and Practice of Linear Perspective*, translated from the French of V. Pellegrin (Bickers), — *Historical Record of the Royal Sherwood Foresters*, by Capt. A. E. L. Lowe (Mitchell), — *Life, Legend, and Canonization of St. John Nepomucene*, by A. H. Wratislav, M.A. (Bell & Daldy), — *Anna Countess zu Stolberg Wernigerode*, by A. Wellmer, translated by D. M. P. (Strahan), — *Our New House*, by E. J. Worboise (Clarke), — *Tamil Wisdom*, by E. J. Robinson (Wesleyan Conference Office), — *A Pilgrimage to the Shrines of Saint Teresa de Jesus at Alba de Tormes and Arila, &c.*, by the Rev. Canon Dalton (Catholic Publishing Company), — *The Minor Prophets*, translated by A. Elzas, Vol. I. (Trübner), — *A Commentary on the Gospel according to Mark*, by J. Morison, D.D. (Hamilton & Adams), — *Some Present Difficulties in Theology*, Lectures to Young Men (Hodder & Stoughton), — *Christianity Irrespective of Churches* (Hamilton & Adams), — *Lectures on Certain Portions of the Earlier Old Testament History*, by P. G. Munro, Vol. I. (Burns & Oates), — *Hades; or, the Intermediate State of Man*, by H. Constable, A.M. (Stock), — *Der Krieg gegen Frankreich*, 1870-1871, by Th. Fontane, Vol. I. (Williams & Norgate). Among New Editions we have *The Baths and Wells of Europe*, by J. Macpherson, M.D. (Macmillan), — *Homeward*, by the Rev. Father Rawes (Burns & Oates). Also the following Pamphlets: *Description of Anderson's Feathering Propeller* (Mitchell), — *Description of Anderson's Equilibrio Cabin and Couches* (Mitchell), — *Contributions to the History of the Campaign in the North-West of France*, by A. von Goeben, translated by J. L. Seton (Mitchell), — *The March of an Army Corps* (Mitchell), — *The Fighting of To-Day*, translated by Capt. E. H. Wickham, R.A. (Mitchell), — *Consular Jurisdiction in Turkey and Egypt*, by J. C. McCoan (Ridgway), — *The Lunacy Prisons and State Prisons of Great Britain and Ireland*, by J. M. G. (Burns & Oates), — *Important Facts on Vaccination*, by E. Procter (Burns), — *Music and Sol-Fa Systems in Elementary Schools*, by J. Taylor (Philip), — *Proceedings at the Farewell Banquet to Professor Tyndall* (New York, Appleton), — *"Lothair," its Beauties and Blemishes*, by the Authoress of 'A Woman's Reform Bill for Scolding Wives' (Macintosh), — *Canaries*, by J. Sabin (Dean), — *The Foundering of the Northfleet*, by H. Wallis (Benrose), — *The Bijou Crochet Book*, by Mlle. René (Emanuel), — *Philosophische Briefe*, by Dr. A. Silberstein (Leipzig, Bilahn).

LIST OF NEW BOOKS.

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- Bartle's (Rev. G.) *Scriptural Doctrine of Hades*, 3rd edit. 5/- cl.
- Carlyle's (Rev. G.) *Light of all Ages*, cr. 8vo. 5/- cl.
- Channing's (W. E.) *Works*, cr. 8vo. 3/- cl.
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Post-Office Directory of Durham, &c., edited by E. R. Kelley, 26/-

Philology.

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MR. JOHN STUART MILL.

FEW are the students or thinkers in Europe or America whom the intelligence of the death of John Stuart Mill has not shocked as the tidings of the death of a master. Not a physicist, logician, metaphysician, moralist, or scientific historian, is there of this generation who will not respectfully, at least, if not also gratefully, acknowledge indebtedness to his writings. Nor is there, probably, one of these who, if he be of productive capacity, will not regret in the death of John Stuart Mill the death of one whose criticism he has looked forward to as to that of the fairest and most competent of judges.

Before we attempt briefly to recall what Mr. Mill has done, and the influence he has exerted in these various directions, let us glance at his parentage and ancestry. He was the son, as is well known, of Mr. James Mill, distinguished, like his great countryman, Hume, both as a metaphysician and an historian. Of his ancestry, as less is

known, it may be not uninteresting to note a few facts within the special knowledge of the writer. The father of Mr. James Mill was a Scottish peasant—one of that class from whom so many of the later leaders have come of English thought and action. And not unnaturally. For three things give to the Scottish peasant that self-dependent and aspiring spirit to which all greatness is due. These—scarcely in any other country equally to be found—are community of blood with their lairds, education, and such a custom of long leases (in the Lowlands), that we find an act of the Scottish Parliament regulating them three centuries ago. The father, then, of Mr. James Mill was a cottar, near the North Water Bridge, in the parish of Logie, in Forfarshire. Dr. Peters, the minister of the parish, observed the genius of the cottar's son, assisted him in his education, and gave him an introduction to his relative, Mr. Stuart, of Inchbreck (then Professor of Greek in the University of Aberdeen). By Mr. Stuart, James Mill was introduced, as a tutor, to Mr. Stuart's relative, Mr. Burnett, of Elrick; and afterwards, in the same capacity, to Sir John Stuart Forbes. Sir John was a helpful and constant friend, and after him John Stuart Mill was named. Not unpleasant is it to reflect on the connexion we thus see between two such thinkers as the elder and the younger Mill, and the little cottage by the North Water Bridge, and old Scottish manse, with the burn flowing through the green in front amid scents of thyme, sweet-briar, and broom. And all this peaceful quiet amid the wars of the French Revolution!

Now, as to the work of the grandson of the cottar of Logie. To the physical sciences, if we understand by these generally the natural sciences, Mr. John Stuart Mill even directly contributed, for many new botanical species are to be found in his rich herbarium. But the physicist has to thank Mr. Mill for something more than any special discovery, since to him it is that he owes the systematization of the processes of inductive research. In his 'System of Logic,' or "connected view of the principles of evidence, and the methods of scientific investigation," Mr. Mill did not, indeed, as we venture to think, give us a complete logic, but he fully worked out the thoughts, in this direction, of one of the two great thinkers who have mainly influenced the development, in this century, of logical theories—Hume. By the other, by Kant, their indebtedness to whom is expressly acknowledged by Hamilton, Mansel, and Dr. Thomson, Mr. Mill was much less influenced. But as in the logic of Mill we find the development of the theories of Hume, those of Kant we find developed in the logic of Hegel; and assuredly logic will not be complete, nor method perfect, till a reconciliation is effected of these two systems.

Such a reconciliation, however, Mr. Mill himself has, though unconsciously perhaps, made us see can be attained only through a more complete solution of that metaphysical problem of the origin of knowledge, antagonistic solutions of which distinguish the modern schools of Idealism and Materialism. For with Mr. Mill, more, perhaps, than with any other logician, logical theories are dependent on a particular solution of this metaphysical problem. And hence, if we should think that, in his metaphysical writings ('Examination of Hamilton'), he has offered an incomplete solution of this problem, we shall be unable to accept as complete his 'System of Logic.' Mr. Mill's metaphysics are thus, as they must be with every thorough thinker, the core of his whole intellectual activity. And agree with, or differ from him as we may, all, and in Britain here particularly, owe him a deep debt of gratitude for having so clearly shown that, in his own words, "the difficulties of metaphysics lie at the root of all science; that these difficulties can only be quieted by being resolved; and that, until they are resolved, positively if possible, but at any rate negatively, we are never assured that any human knowledge, even physical, stands on solid foundations."

As on one side of Mr. Mill's metaphysics stands his logic, on the other stand his ethics. And here his connexion with his two great predecessors,

the founders of the his school, David Hume and Adam Smith, is especially manifest. He not only further developed that Utilitarian theory of morals which we owe, in modern times, to Hume, but developed it with that open sense, candour, and largeness of view, of which the presence in Hume, and the absence in most of his and Bentham's disciples, is so conspicuous. And, just as with Adam Smith, whose 'Wealth of Nations' has its complement in his 'Theory of Moral Sentiments,' political economy was with Mr. Mill but one of the special sciences of the great general science of ethics.

His economical opinions Mr. Mill never altered. For instance, the "Reciprocity" views which he gave to the world in 1870 were thought to be new; but as long ago as 1829 he had written the following passage in his 'Essays on Some Unsettled Questions in Political Economy' (which were published in 1844):—"In regard to those duties on foreign commodities which . . . are maintained solely for revenue . . . it is his (the author's) opinion that any relaxation of such duties, beyond what may be required by the interest of the revenue itself, should, in general, be made contingent upon the adoption of some corresponding degree of freedom of trade with this country, by the nation from which the commodities were imported." The articles from the *Edinburgh* and *Westminster*, to be found in his 'Dissertations and Discussions,' contained his last views on corporation property, and also on the question of woman's rights. On the other hand, in politics he passed from Whiggism in youth to extreme Radicalism in his later years. His Radicalism was, indeed, of comparatively recent date. Even his 'Representative Government,' published in 1861, is Whiggish in tone.

Finally, among those who would gratefully acknowledge their indebtedness to Mr. Mill, there would certainly be, as we have above said, the scientific historian, or whoever may now be endeavouring to make of history a science. In saying this, we have in view particularly Mr. Mill's chapters on the 'Logic of the Moral Sciences,' and the influence which his writings,—though never, as it chanced, he himself personally,—exercised on the late Mr. Buckle. And though no such one-sided theory as Mr. Buckle's with respect to the non-effect of moral forces was held by Mr. Mill, yet Mr. Buckle's work was the occasion of Mr. Mill's introducing a special chapter on the science of History in the fifth edition of his 'Logic'; and the reading of an extract from this chapter, sent from England, and reaching him at Jerusalem, was one of Mr. Buckle's last keenly enjoyed pleasures in his Eastern journey.

In friendships and acquaintanceships, one day generally stands out with which the friend or acquaintance is ever after indissolubly associated. And we cannot close this brief notice of Mr. Mill without recalling one memorable day when we were coming down the long descent of the Asian Olympus. We had ascended the previous day, and spent the night in tents just under the snow-line. Walking or riding down the steep and narrow paths through the forest (on the higher slopes, of pine, and on the lower, of oak and of chestnut), and with views, at every opening, over the glorious plain of Broussa, with the sea of Marmora gleaming in the distance, a sight comparable only, perhaps, to that of the oasis of Damascus—walking or riding down the steep and narrow forest-paths, our conversation was resumed on the subject which had occupied us the previous evening after dinner, sitting at the tent-door by a fountain near the summit. It was of Human Progress that we talked, and of the probable moral efficacy of that ideal of Humanity which is, or would be, the great ethical result of establishing an Ultimate Law of History. What Mr. Mill then said, with that noble passionate fervour which underlay his calm, and even stiff and cold exterior, he afterwards wrote—"Equally irrational and mean is the conception of human nature as incapable of giving its love, and devoting its existence to any object which cannot afford, in exchange, an eternity of personal enjoyment. The power which may be acquired over the mind by the idea of the general

interest of the human race, both as a source of emotion and as a motive to conduct, many have perceived; but we know not if any one before M. Comte realized so fully as he has done all the majesty of which that idea is capable. It ascends to the unknown recesses of the Past, embraces the manifold Present, and descends into the indefinite and unforeseeable Future."

Much might be added, but we must conclude. Yet this also we would note from that day's conversation,—the high esteem with which Mr. Mill spoke of that other great Scotsman of this generation, so different from Mr. Mill himself in his intellectual activity, Mr. Thomas Carlyle. But this was characteristic; and very false will be the conception entertained of Mr. Mill, if he is thought of only as the dry logician and political economist. In him, a tender and passionate heart was united with a splendid intellect. But was it not necessarily so? For truth and justice were at once the great aims of his intellect and chief features of its results. And is truth and justice possible without the large-heartedness of love?

GEORGE CHAPMAN'S PLAYS.

May 12, 1873.

The extract from Dr. Elze's Introduction to the 'Tragedy of Alphonsus,' given p. xxx to xxxv of my memoir of Chapman, is preceded by the following words:—"Some observations [on this play] by a recent German critic are too valuable not to be included in this place." A little further on (p. xxxii), Dr. Elze is alluded to as "this ingenious critic." At the close of the extract, the title-page of Dr. Elze's book is thus carefully quoted *in extenso*, in a footnote:—"George Chapman's Tragedy of Alphonsus, Emperor of Germany, with an Introduction and Notes by Karl Elze. Leipzig: 1867."

At the end of my Memoir (p. xliv), I have scrupulously informed the reader that the "few notes and illustrations added to each volume" are only "partly original," the majority of them having been "gathered from various sources." I think any candid reader will perceive that the source of the notes appended to 'Alphonsus' is thus sufficiently indicated, and that my obligations to Dr. Elze are acknowledged in language eulogistic enough to satisfy any one not a perfect cormorant for praise. Dr. Elze accuses me of writing "very coolly"; his own letter is certainly not lacking in warmth. It is a pity that literary men should so easily lose their temper, and that the text of an Elizabethan poet should so frequently become a battle-field for critics to fight their duels on.

The twenty-four pages of notes and illustrations appended to the three volumes of Chapman's Plays were added of my own motion, and with the view of elucidating, in the minimum of space, a few obscure and difficult passages, and of verifying quotations. They were compiled without the request or knowledge of the publisher, whose only desire was to give an accurate facsimile of the original texts, and I am, therefore, solely responsible for their appearance. All available sources of information were laid under contribution; and the notes borrowed were in many cases so far altered, corrected, abridged, or amplified, as to become almost my own. I did not, therefore, think it necessary (more especially as my own name was withheld) to encumber my pages and to harass the reader by assigning each note or part of a note to its respective author, or by individually distinguishing the original from the borrowed notes, but thought it enough to admit the obligation in general terms. If any one is aggrieved in the affair, it is not so much Dr. Elze, who is thrice referred to in the Memoir, as Malone, Reed, Steevens, Nichols, Collier, and Dilke, whose researches I have interwoven with my own without any direct mention of their names. I must leave the book, as well as my "style of editing," to the judgment of the public, merely adding that in a work of this character, extending to nearly twelve hundred closely-printed pages, it is

hardly fair in Dr. Elze to obtrude the accidental misprint of one German word (not in the text, but in the notes), and then to infer general inaccuracy in the fac-simile. Fortunately, the misprint "Häpfau," to which he refers, corrects itself, as the word occurs twice again, rightly spelt, in the same note. Dr. Elze speaks vaguely of "other misprints which have met my eye"; but unless he can substantiate this gratuitous assertion, I must tell him that he has most unjustly and unwarrantably endeavoured to cast a slur upon an honourable and important contribution to English literature, in which the fame of a great Elizabethan poet, and not my own ephemeral reputation, is the only thing I have aimed to establish and perpetuate.

THE EDITOR OF 'CHAPMAN'S PLAYS.'

THE VIENNA EXHIBITION.

Zum Römischen Kaiser, Vienna.

My last letter to you was, perhaps, a little over-gloomy, but what can you expect from a man in such a medium as this was? The sun of Friday and Saturday made us feel somewhat more charitable, although early May has out-April'd April. Now there are bursts of fiery heat as full of agues as the sun in March. Then the damp cold causes fuel and blankets to be at a premium, and when you apply for an extra covering the *Stube-mädchen* owns with a blush that there are not any to spare. Moreover

The new days live the old days o'er; and we—unfortunate enough, for *vingt ans après* is never a joke, to have seen the Exhibition of 1851, the first and the last of the World's Fairs that we shall ever admire—cannot help indulging in a certain odious practice. Yet, when the building shall have been completed, the long lines of tunnel-roof broken and lit up by flags, and the avenues and the Venetian masts blaze with colour, Vienna's Weltausstellung will take high rank in the history of its kind, and Austria shall be once more as usual "Felix." At any rate it will not wear that *blase* look, and show that general seediness which hung over ours in 1862, and which culminated in a "People's Palace." Quite the reverse: it is rather *gauche* than otherwise, like a *débutante*, whose self-consciousness makes her shy, and who is not thoroughly broken to the art and mystery of "Society." This was fully shown on our opening day, when the worst places were given to the season tickets and to the *Damen*, who, as is the wont of dames, naturally determined to be as near the estrade as possible. And those wise in such matters would not have ordered the public to remain seated during the Imperial and Royal *Rund-gang*: the latter, of course, caused a general stampede, especially amongst those who are not *hof-fähig*.

The important question, "Shall the Exhibition be temporarily closed or not?" has been duly discussed and settled. Those in favour of the former measure contended that if we, the many-headed, were admitted, delay and inconvenience would result. Happily, they were not listened to. The effect of closing would simply have been to give rise to a report that the whole thing had been an entire failure, and great would have been the loss to hotelkeepers, commissionnaires, and the horde of other harpies who are making their fortunes this summer.

Come with me to the Rotunda, which reminds us pleasantly of the physical suffering heroically endured on May-day, not the least torment being the cutting draughts that converged like charging columns upon the floor of the house. We pass through the Haupt-eingang, or Prater entrance, up the Kaiser Allee, between the squirts and a pair of lions, very contemplative and benevolent looking beast-kings. The Süd-Portal, the place of honour, is copiously adorned with statues of Peace, Prosperity, and similar highly interesting personages, and bears between the names of the Emperor and the Empress the mystic legend *viribus unitis*, which is repeated upon all the main entrances, and, like "Excelsior" at Boston, throughout Vienna. The Portal is out of character owing to its immediate contact with the tunnel or wagon-tilt roofs, which might have been gabled where most conspicuous;

and a crest line of open iron-work would have been less hurtful to the eye. The perpetual use of zinc is perhaps a necessary evil, but why was not the fine ornamental trellising of the Prater entrance covered with decorated shingles coloured like their substructure?

The Rotunda is in a dismantled state, and the clash and clang of tools and instruments contrast strongly with the silence which the Wise King considered so impressive. There is a thick cloud of dust blurring every outline, and works of art are being disposed in concentric rings. The centre-piece, which drew upon itself such obloquy, and the best part of which was the bright bouquets of azaleas, turns out after all to be a fountain in embryo: the omphalos, the very umbo of the pile was mean enough, but we were grateful to it for not obstructing the view. The dome is vastness itself: it has in its favour size, the first element of sublimity, and it hangs unsupported as if it would subside bodily. Its measure becomes intelligible only when you look at a face under the opposite arches, or by ascending the seventeen flights, each of eight steps, which lead to the upper gallery, crowded during the opening ceremony. On the northern exterior of the dome is a corkscrew staircase, leading to the lantern, for the benefit of those who worship high places and their prospects. The interior is terribly cold in cold weather, and during showers the rattle of the zinc startles the weak nerved. Deserved blame is cast upon the twenty-eight arches of the Rotunda: all are equal in size and unpleasantly monotonous. The four great adits at the cardinal points should have been of double proportions, and the result would have been a joy to the eye: now a trifling of gilding is all that distinguishes the entrances to the east and west transepts. "Never too late to mend," however, will not apply here. Again, the sort of sausage-roll which descends from the dome and forms the covered passage round the Rotunda has an unpleasant effect. In damp weather the plaster which conceals the brick-work, and serves for easy decoration, is apt to erupt in unwholesome spots. The brown and gold of the sloping ceiling are perhaps dull, but not too dull for a summer's sun at Vienna. Altogether the art is purely engineer's art, and the structure is not such a stately pleasure-dome as Kublai Khan decreed at Xanadu.

The transepts are at present the most interesting part of the building: we at once remark the utter absence of galleries, which usually characterize World's Fairs, and the art with which all deficiencies were veiled on May-day. The left or western wing contains Great Britain, Brazil, and the United States. Our country has done remarkably well considering the distance and the difficulty offered by unelastic continental railways: her part of the machinery-shed is all furnished with implements so finished that the "foreigner" must at present look upon them despairingly; and in general readiness she ranks only after little Switzerland, which is *facile princeps*; and after Belgium, which is a good second. I need hardly say that all the praise is due to the individual exertions of the Briton. Every one halts to look at Messrs. Hanwell, who, immeasurably ahead of Robet and Egidi, exhibit about half a million of pounds sterling, and whose cinnamon diamonds and pink pearls are too often mistaken for topazes and corals. The East Indian Court is charming, thanks to Lieut.-Colonel Michael, and his frères; the reclining Nabob smoking a vast hookah, attracted the attention of the Emperor; and the case of trophies brought home by the Commissioner, the man-eating tiger, the broken elephant's tusk, the black buck with parallel horns, and other items, each having its appropriate history, caught the eye of the Princess of Prussia. The Colonies at present look mean and meagre, and the Cape of Good Hope should be ashamed to expose a pair of "scrivellos"—the London Docks can always supply ivories weighing at least 120 lb. each. The United States, despite a large amount of money, are, for a wonder, the last in the world's race: the vast area shows a beggarly account of a few revolvers and full boxes, whilst the patriotic

citizens, who, as usual, swarm through the land, are highly disgusted with the want of tact at home, which threatens serious permanent consequences abroad. On the other hand, they may console themselves with the reflection that Great Britain has again ceded to them a bit of territory—this time, it is true, without arbitration; and the energetic southerner, Dr. Collyer, will exhibit a triumph of manufacturing art, a wondrous process of working Chinese grass (*Rheea nivea*), converting what appears to be a stick of liquorice into a lustrous white fibre, soft as silk.

The Eastern transept is of far greater extent than the Western, and huge spaces in it are of course given to Austria. A mass of trash will be submitted to the public, and some clever "Special" will do kindly service by extracting from the official lists what really deserves seeing and buying—for instance, the metal-work of Russia and Prussia, and the gloves, glass, and weapons of Austria. Visitors naturally congregate under the mansard roof of the right wing, which covers the further east, Egypt and Turkey, Persia and Siam, China and Japan. At present all is confusion; part is corded across, part is planked up, and everywhere we read that the *Eingang* is *verboten*. Yet, in China especially, we catch glimpses of a charming art which will delight connoisseurs. Turkey is essentially prosaic, and Greece, which, here at least, sits under the protecting shadow of iron Russia, shows herself wondrous practical in exhibiting grains and fruits, marbles and minerals; *les bois de la Flore Hellénique* are mounted with neat and useful specimens of flowers.

The western grounds will soon be finished; the eastern outlines about the Kunsthalle, and the Exposition des Amateurs, are mostly in embryo, and will require, say the most sanguine, a month's hard work. For facility of reference, the whole Exposition has been divided into four narrow parallelograms, called zones, to the utter confusion of that term. No. 1. contains the southern outlines, Austrian Lloyd's pavilion, the Egyptian mosque, the kiosks, and the host of "Restaurants." No. 2. holds the Rotunda with the so-called transepts, which are aisles and wings. No. 3. is another immense scatter of detached pavilions, very large and very small; whilst No. 4. embraces the long machinery-shed and the short agricultural hall. Everything is disposed geographically: the west of the building contains the Western World, and the east the Eastern—a pleasing and lucid order, unrivalled even in Paris; and the size casts 1867 into the shade.

A stroll about the grounds is as curious as it is fatiguing, and strangers wonder at seeing so few men at work. Peasants in shaggy capotes and the sheep-skins of Syrian Fellahs contrast with uniformed policemen, red-capped commissionnaires, and bath-chairmen in dark-green. Fatigue parties of soldiers, in and out of uniform, march up and down the grounds; before opening-day we found them within the building, muttering strange oaths at the pantomime of those who ordered without understanding them. Short terms of service and the admission of "Freiwilligers" into the ranks have had a marked effect upon what was once the finest army in Europe. England may learn a lesson from the change. To the joy and gladness of the wearers, the white tunic has been abolished, or rather made exceptional; those who admire uniform, lament the substitution of dull blue, but hygienically the change is justified. Do you know the difference that arises between two litters of pups, for instance, brought up one in a white and the other in a blue room? You do, of course, being omniscient—how many others do? But I digress, and return to the grounds.

The Nord-bahn branches through and almost round the building; tramways are laid down everywhere, and heavy drays toil about the grounds. The mason, the smith, and the carpenter are at work, but listlessly, at the scaffold, the truck, the ladder, and the barrow, the watering-pot, the rake, and the spade. Inside there are odours of varnish, outside of pitch and tar. A tall tube, evidently temporary, vomits its foul con-

tents, and amongst the machinery there are many chimneys which are not temporary. Here are teams of horses dragging to the perpendicular a transplanted tree, one of the many juniors which contrast so remarkably with half-a-dozen leafless veterans near Caesar's approach. Headless and ragged as to branch and bole, their presence is another eyesore to those who remember, upwards of two decades ago,—

Sitting beneath the budding elms
In English May.

And yet we, sons of civilization, like that mild vegetarian, the Hindu, look upon the destruction of a tree more seriously than upon the death of a man. There, a steam-roller crunches over the gravel, into which the foot sinks a couple of inches, and which forms after rain a fine brick-clay, heart-gladdening to Dr. Hewson. Of course you have read his book, 'The Use of Earth in Surgery.' This modern Hercules reverses the fable of Antaeus, and cures him by contact with the All-Mother.

During the end of April, when the lowering clouds broke in flurts of rain, when the snow-flakes fluttered about the streets, when the dust flew before the storm-wind over the Prater, and when the impure breath of the factory chimney, which, here, as in Edinburgh, deforms the lovely view, was beaten down upon our devoted heads, the coaches and the couples, the masters and the men, all followed the fashion of the world, and—struck. Travellers, landed at the distant railway stations, either found 'busses or walked to their hotels. In certain "good old days," when the city, like the bills, was smaller, the bastinado would have settled the question in an hour: now there must be a deputation, an interview, and other business of constitutionalism. On May-day Jehu reigned a king. He prescribed his times and his prices; he scoffed at our feeble remonstrances; and he charged nine florins a drive and forty a day. He has since subsided into two florins the course, but his temper is still ticklish, and after ruling he is loth to obey.

The hotels are, of course, overcrowded, and there are grisly tales of distinguished foreigners wandering about the streets, not knowing where to lay their heads. The Kaiser lately made a round of visits to nineteen archdukes and archduchesses. After the eventful May-day there was no outpour of departing guests, nor any abatement of that hurry and excitement, utterly futile, and apparently instinctive, not reasonable, which characterizes human nature on these occasions, and which mostly evidences itself by originating and spreading "shaves." For a study, go to any hotel—the larger the better. Presently, from a host of bristling individualities, man will once more become a sociable being.

Vienna, perhaps the most beautiful of modern cities, is at once dull and excited. For many reasons, there are here no resident English upon whom one can fall back, and our foreign compatriots are flighty as during the London season. At 3 P.M. society drives to the Exhibition. Friday, May 2, was a five-florin day, whereas Monday, May 5, fell to one florin; yet the price apparently makes little difference, and on both occasions there was nothing like a crowd. I hardly venture to prophesy what will take place when the royalties depart. The Prater, whose magnificent distances along the Danube make it an English park, totally unlike the Neva Gardens, the Bois de Boulogne, and the Central Park of New York, sees its narrow roads crowded about 6 P.M. It is great in anomalies; one handsome equipage, for instance, being followed by half-a-dozen hacks. The real original dog-cart, single and pair, promenades the streets after the fashion of Germany, and another old-world institution, the Hetera, holds her own. After the Prater, official banquets and private dinner-parties. A stall may sometimes be had at the Opera by paying forty florins. The Volksgarten and open-air concerts are cowed by the weather. The Court was in mourning till the 13th, and the presentation spoken of did not take place. On the 7th there was a review; and

in the evening a ball at the British Embassy, and probably at a dozen other houses, besides private coteries, where Marie *tutoyes* Julie.

You will probably hear from me again when the Exhibition really opens. Meanwhile, remember that the cream of the cream will be in June and July. Earlier the works will not be completed; later on Vienna becomes a Jehannum of a climate, deserted withal. The prizes will be distributed upon the Imperial birthday, August 18th.

RICHARD F. BURTON, F.R.G.S.

P.S.—For rooms you will pay six to eight florins each, and you will dine at E. Sacher's, or any other restaurant, for five florins. Vienna is less exorbitant than the country towns. A certain Prince T— passed two days at a well-known seaport, and found an account of 900 florins and more. He at once paid the bill, and congratulated the manager upon possessing talents superior to those of any with whom he ever had had dealings. So much by way of statistics.

DICKENS IN WELSH.

We are constrained to notice a letter from Mr. G. F. Pardon, in your paper of the 10th inst., headed "Dickens in Welsh." Mr. Pardon speaks of an arrangement which we had promised to make for carrying out his plan of such a translation;—declares that the only point unsettled was the amount of honorarium to be paid him;—regrets that he had not insisted on a written engagement;—and then accuses us of shortness of memory and of being disingenuous.

We have to state that as we did not entertain the idea of publishing a translation of Dickens's works in Welsh, there was never any arrangement between us—any position in which it was possible that any honorarium could be fixed, or any conditions under which a written engagement could even have been suggested. In proof of this we beg you to print the following letter from Mr. Pardon, dated 5th February last, and our reply. Nothing has been done on our part giving to Mr. Pardon, either any right to use our copyright or any just ground for complaint. CHAPMAN & HALL.

Mr. Pardon to Mr. Chapman.

"Dear Sir,—With regard to the carrying out of my proposal to issue the works of Charles Dickens in the Welsh language, about which I have seen and written you, and have received a letter, dated Jan. 20, stating that you 'did not see how I could help you in any way,' I beg to make you acquainted with the following facts:—

"(1st.) The idea is entirely and solely mine.

"(2nd.) The mode of carrying it out is entirely and solely of my original suggestion.

"(3.) The work cannot be honourably or fairly undertaken by you without my co-operation.

"(4th.) In making the proposal to you, I stated distinctly and unequivocally that I expected for it a satisfactory pecuniary acknowledgment, and I have now respectfully to submit that unless I receive from you a suitable recompense for the idea, I shall, after waiting a reasonable time for your reply and decision, consider the advisability of producing the works of Dickens in Welsh at my own risk, or in conjunction with another publisher.—I am, &c.,

"(Signed) GEORGE FREDERICK PARDON."

Mr. Chapman to Mr. Pardon.

"Sir,—In answer to your letter of the 5th February last, we have to inform you that the copyrights of Mr. Charles Dickens belong to us, and that should you issue a publication of any of them, or of any part of one of them, in Great Britain or any other country in which British copyrights are protected by law, we should obtain an injunction to restrain you.—We are, &c.

"(Signed) CHAPMAN & HALL."

MR. DEUTSCH.

MR. EMANUEL OSCAR DEUTSCH was born at Neisse, in Silesia, on the 31st of October, 1831, of Hebrew parents of good family. His early training was conducted by an uncle, to whom he owed

his facile mastery of the whole range of Hebrew and Chaldee literature. His education was completed at the University of Berlin, where, under Boeckh, he became an accurate classical scholar. From Berlin he came to London, to accept an appointment in the National Library. Thenceforward, he was known for his labours in the British Museum, and for the efforts which he made to promote Semitic studies in the outside world. His work in the Library is necessarily not on record in a separate form, and his best official monument is to be found in the 'Phœnician Inscriptions,' published by the Trustees, in which the editor, Mr. Vaux, received invaluable aid from him.

Mr. Deutsch's literary work outside the Museum was of two kinds, either purely scientific essays, acute in criticism, exhaustive in scope, and lucid in statement,—like the articles on the Targums and the Samaritan Pentateuch, in Dr. Smith's 'Dictionary of the Bible,' or brilliant expositions of learned work, like the famous essay on the Talmud in the *Quarterly Review*. The ambition of his life was to produce the work on the Talmud thus shadowed forth, but it is doubtful if even fragments of this can exist in any final shape.

Mr. Deutsch's personal character was marked by the same breadth and intensity as his work. His loyalty to his people was as strong as his devotion to Germany; and yet it might almost have been said of him that he was an Englishman, so completely had he mastered our language and entered into our political and social life. His great conversational powers made him equally welcome in German, French, and English society; and they were of that natural and delicate playfulness that endeared him to children as much as to men and women. Ambitious, restless, sensitive to the last degree, he suffered much, and made many enemies. Religious, and pure in the highest and rarest sense, it can be truly said of him that no man had warmer or more constant friends.

Failure of health took Mr. Deutsch to the East; and it is not long since one of his colleagues passed two days with him at Thebes, when he spoke of renewed health and his satisfaction at continuing his life's work on the Talmud. Later news told that he had fallen ill there, and lay, on his way home, at Alexandria, in a state almost hopeless. On the 13th of this month, the friend whose devoted attention soothed his last moments, Mr. Lang, telegraphed that the end had come on that day. Thus the earnest wish that he might pass away in the East was too early for us fulfilled, and a great genius has left the society which admired him without understanding the deep thought that underlaid his light sarcasms, the tremendous labour that resulted in his least writings, and the wealth of knowledge, of which his chief work showed but a glimpse. The few who could estimate his learning, and the larger number who loved his character, regret him all the more bitterly, as they feel that he might have been spared to knowledge, had England discovered any means of giving such men as he positions in which they might pursue their studies with no other duty than the advancement of science.

REGINALD STUART POOLE.

Literary Gossip.

In our next week's number we shall print a short poem by Mr. D. G. Rossetti.

LITERARY society has been much moved by the death of Mr. Mill. It was most unexpected. Mr. Mill, when he left this country, was apparently in excellent health, and, indeed, declared he felt extremely well. He purposed making, later on in the summer, a long tour in Russia. Of Mr. Mill's books, the 'System of Logic,' now in an eighth edition, has always had the largest sale. 'The Subjection of Women' went in a short time through two large editions, and then suddenly all demand for the work ceased. Just before Mr. Mill stood for Westminster the "People's Edition" of three of his prin-

cipal political works was published. These cheap editions had immediately a very large circulation, and, no doubt, materially influenced his election, while his election increased the sale of all his books. We may add, that we are in a position to state that Mr. Mill was for nearly four years, from 1837 to 1841, the proprietor, but never was the editor, of the *London and Westminster Review*.

It is to be hoped that the executors of M. Gustave de Beaumont are in possession of Mr. Mill's letters to M. de Tocqueville, and that some day we may come to see the letters of both political philosophers published together, in the order in which they passed between them. Mr. Mill was almost the last of our great letter-writers.

A NEW monthly is projected by Mr. King, to be called the *Imperial*, with Mr. Edward Jenkins for editor.

THE new literary appointment in the Consular Service will give much satisfaction to literary circles. An old contributor to the *Athenæum* and the *Edinburgh Review*, Mr. William Stigand, poet and historical essayist, is familiar with continental cities, and has of late years plied his pen with equal industry in French and English journals. At Boulogne he will be agreeably stationed midway between two capitals whose intellectual life he has long influenced.

IT is proposed to place a memorial bust of Dr. Edwin Norris in the Shire Hall at Taunton, his native place.

THE "Home-spun Songs" by "Sam Slick junior" which appear in the current number of *Blackwood's Magazine*, are by a son of Judge Haliburton, the author of 'Sam Slick.'

THE Duke of Northumberland, though not a member of the Chaucer Society, has sent the handsome donation of 30/- to the Duke of Manchester's Fund in aid of the Society.

WE regret to hear that Dr. von Tischendorf is suffering from a paralytic seizure.

THE Japanese newspaper in London, the *Tai sei Shimbun*, has now the safeguard of a clerical editor, having the benefit of the contributions of the first Buddhist priest who has resided in London.

MR. HENRI VAN LAUN, whose revised translation of Taine's 'History of English Literature' will be out next week, has undertaken to prepare a new translation of Molière's works, and to quote in it all the passages which English playwrights, like Foote, have stolen from the French comedian, as well as those which Molière himself stole from other writers; for instance, those in 'L'Avare,' from the 'Aulularia.' The edition will be illustrated with original etchings, and with copies of the prints of his characters that were produced in Molière's lifetime.

WE are informed that Dr. Polak's work on Persia, published at Leipzig, in 1865, will soon appear in an English translation. Dr. Polak for nine years lived in Persia, as the physician of the Shah and as Professor at the Medical School of Teheran.

MR. W. F. MAYER, Chinese Secretary to the British Legation at Peking, has finished, in manuscript, a Dictionary of Biographical, Historical, and Mythological References, embracing the whole of Chinese literature, from the earliest period to the present century,

together with appendices, containing chronological tables and other matter. The work is intended to facilitate the study of Chinese works in a manner somewhat similar to that adopted in Dr. Smith's Classical Dictionary for the Roman and Greek writers. It was Mr. Mayer's intention to publish this work during his late stay in England, but difficulties have interposed in the way of printing, &c., owing to the large amount of Chinese typography involved, and it will now probably be carried through the press in China.

WE hear of a new History of Derbyshire, which will be edited by Mr. Llewellyn Jewitt.

GENEAL ROSTISLAF FADEEF, the author of the well-known work, translated by Mr. Michell, on 'The Military Strength of Russia,' has just published a volume of military and political essays, under the title of 'Nash Voenny Vopros' ('Our Military Question').

THE Russian papers mention the death, at St. Petersburg, on April 26, of the poet Vladimir Grigorievich Benedikof. He was born in 1807, served for some time in the army, and then obtained a post in the Ministry of Finance. His first poems appeared in 1835; in 1856 he published an edition of his collected works in three volumes, and in 1857 another volume of 'New Poems.'

'SHAKESPEARE'S HAMLET,' erklärt von J. Heussi, has reached a second edition at Leipzig. Mr. Tennyson's admirers who read German should see 'Tennyson: Ausgewählte Gedichte,' übertragen von M. Ruggard (Elbing). Early English students should note that Prof. Horstmann has printed the Laud MS. (108) of 'King Horn,' with an introduction and critical notes, in Herrig's *Archiv für das Studium der neueren Sprachen und Literaturen*.

A NEW Society has been formed in Florence with the title of "Società Dialettologica Italiana," to promote the study of the Italian dialects, and to publish the result of the researches of its members. A large number of influential literary names appear on the list of Fellows of the Society.

'L'Epistre Envoiée au Tigre de la France,' 14ll., a violent satire against the Cardinal de Lorraine, and ascribed to F. Hotman, was rigorously suppressed, and its printer hanged. A copy, nevertheless, was discovered in 1834, and was bought for the library of the Hôtel de Ville. Fortunately it escaped the late fire, having been sent to the Musée Historique de l'Hôtel Carnavalet. A reprint of it has been long announced, but it has not yet appeared.

'LE Catholicisme avant Jésus-Christ' is, to say the least, a most singular title for the book of a worthy Roman Catholic, canon of Sainte-Geneviève, of Paris. Its author, M. l'Abbé P. J. Jallabert, means to prove that the belief and traditions common to Pagans, Jews, and Christians, draw their origin from what he calls primitive revelation. According to him the same symbols are found by all nations; their worship is identical in all its essential parts; the traditions conveyed in the Sybilline verses, Hermes Trismegistus, and Zoroaster, include the general expectation of a redeemer, and show the fundamental unity of dogmatic and moral belief in Asia and Europe. No doubt M. l'Abbé Jallabert may be called an old Catholic with a vengeance.

SCIENCE

SOCIETIES.

ROYAL.—May 8.—Dr. Sibson, V.P., in the chair.—The following papers were read: 'Contributions to the Study of the Errant Annelides of the Older Palæozoic Rocks,' by Dr. H. A. Nicholson; 'Researches in Spectrum Analysis in Connexion with the Spectrum of the Sun,' by Mr. J. N. Lockyer;—and 'The Action of Light on the Electrical Resistance of Selenium,' by Lieut. Sale.

GEOPHICAL.—May 12.—Major-Gen. Sir H. C. Rawlinson, K.C.B., President, in the chair.—The following Fellows were elected: Col. W. W. Anderson, W. A. Baines, Commander W. M. Bridger, E. H. Cardwell, J. Chadwick, J. Coles, Capt. F. Elton, J. Fair, R. B. Farrar, Major-Gen. J. Forbes, W. Freeland, Capt. Grey, T. Jervis, Rev. H. W. Kemp, M. Kingsley, J. C. Leaver, W. B. Lord, Capt. M. Lowther, R. Lydgate, W. Lydgate, P. H. M'Kerlie, A. P. Newton, Rev. R. Nimmo, Capt. P. L. Philp, E. Prentice, J. Price, W. H. Ravenscroft, D. Scott, J. H. Skilbeck, J. B. Spence, Sir E. Sullivan, Bart., T. P. Tindale, and F. W. White.—The paper read was 'Journey through Western Mongolia,' by Mr. N. Elias. The distance travelled over was 2,000 miles, accomplished between July, 1872, and January, 1873. The route from Kalgan (the starting-point in crossing the desert of Gobi by the usual route *via* Urga to Kiachta) was westerly to the Chinese frontier town of Kwei-hua, thence north-westerly to the River Onghin, and afterwards again westerly, along the foot of the Khangai Range, to the city of Uliassutai, which his observations showed to be 5,700 feet above the sea-level. His further journey was impeded by the bands of Mohammedan Mongol rebels, the so-called *Dungans*, who, although badly armed, struck terror into the Chinese garrisons of the towns, and carried fire and slaughter wherever they went. He finally had to cross the frontier to the Russian town of Bisk.—The President informed the meeting that Mr. Elias had not only accomplished a wonderful journey over a tract of Central Asia never visited by a European since the times of Marco Polo, but had executed, unaided, a survey of the whole route travelled. His numerous observations for longitude and latitude had been computed by Mr. Ellis, of the Greenwich Observatory, and those for heights above the sea-level by Mr. Strachan, of the Meteorological Office. The Council of the Society has awarded to Mr. Elias the Founder's Gold Medal for 1873.—The Anniversary Meeting of the Society was announced to take place at 1 p.m. on Monday, the 26th inst.

SOCIETY OF ANTIQUARIES.—May 8.—A. W. Franks, Esq., Director, in the chair.—Mr. O. Morgan exhibited a bronze mould for casting the wax cakes known as *Agnus Dei*. An impression of a similar mould, recently procured at Bristol, was also communicated by Mr. A. Way. It is difficult to account for these moulds being found in England, as the *Agnus Dei* were consecrated by the Pope. In the time of Henry the Eighth and Elizabeth, statutes were passed to prohibit the importation of them into this country, but if they could be made out of Rome, such a statute would have been made of no effect.—Mr. C. D. E. Fortnum exhibited, by permission of Mrs. McCallum, a flint knife, procured at Denderah, Upper Egypt; also two flint armlets, two bone armlets, four iron ditto, and a necklace of blue beads and shell, stated to have been found together in a hole in the Valley of the Tombs of the Kings in the same country.—Mr. R. H. Major communicated a paper 'On the Mappamondo of Fra Mauro Camaldolese, Veneto, 1459,' of which a full-sized photograph has recently been presented to the Society by Baron Heath.

ZOOLOGICAL.—May 6.—Prof. Newton, V.P., in the chair.—The Secretary read a Report on the additions made to the Society's Menagerie during the months of March and April, and called particular attention to an example of the Broad Banded

Armadillo (*Xenurus unicinctus*), purchased on the 8th of April, which was new to the Society's collection; also to a pair of White-Necked Cranes (*Grus vipio*), from Japan, purchased on the 17th of April. No examples of this fine species, so far as was known, had previously been brought alive to Europe.—Mr. Scaler made remarks on a young specimen of the Liberian Hippopotamus (*Hippopotamus Liberensis*), which had recently been received alive by the Zoological Society of Ireland, but had died shortly after its arrival.—Letters and communications were read: from the Rev. O. P. Cambridge, on some new species of Araneidae, chiefly from Oriental Siberia,—from Mr. G. B. Sowerby, jun., on three species of Land Shells from Madagascar, which he proposed to call *Cyclotoma suffusum*, *C. vexillum*, and *C. perspectivum*, sps. nov.,—by Messrs. P. L. Scaler and O. Salvin on the range of certain species of American Limicola in the southern part of the New World. Two distinct species of Stilts (*Himantopus*) were shown to occur in the Neotropical region, namely, *H. nigricollis*, Vieill., and *H. Brasiliensis*, Brehm,—by Mr. A. H. Garrod, on the variations of the carotid arteries of birds, in continuation of the labours of Bauer, Meckel, and Nitzsch upon this subject. Mr. Garrod's observations were based principally upon specimens that had died in the Society's Gardens.

ENTOMOLOGICAL.—May 5.—H. T. Stainton, Esq., V.P., in the chair.—The Marquis Doria, of Genoa, was elected a Foreign Member.—Mr. Higgins exhibited a specimen of *Langia zeuzeroides* (one of the Sphingidae), from the Himalaya, bred by Major Buckley. He also exhibited a female specimen (the first he had ever seen) of *Goliathus albosignata*, from Limpopo.—Mr. M'Lachlan exhibited a coloured plate of butterflies as a sample of a work on the 'Natural History of Turkestan,' about to be published at the expense of the Russian Government; and founded on the entomological collections made by M. A. Fedtschev during the years 1869-71. The work is to be published in the Russian language, with Latin diagnoses of the new species.—Mr. Bates pointed out a figure in the plate of Cocandica, a variety of *Colias Nastes*, an insect belonging to Lapland, and remarked that it was an interesting fact that many species of insects belonging to Arctic regions were also found in mountainous districts much farther south, though not in the intervening plains. He mentioned also *Colias Paleno*, which was found near the snow-line, in the Alps, and in Lapland.—Mr. Müller also remarked on the close connexion between the Arctic and Alpine insect-faunas; referring particularly to *Parnassius Apollo*, which occurred in the North of Europe, but in Switzerland was confined to the Alps and the opposite Jurassic range, carefully avoiding the intervening alluvial plains, which, in the glacial period, had been covered with the glaciers of the Rhone, the Reuss, the Rhine, and minor tributaries. He added, that if the actual stations of the species were mapped, they would all be found to exist outside, but along the moraines left by the ancient glaciers.—Dr. Sharp communicated a paper 'On the Staphylinidae of Japan,' principally from the collections formed by Mr. G. Lewis.—A paper was read, entitled, 'Notes on the Ephemeroidea,' by Dr. H. A. Hagen, compiled by the Rev. A. E. Eaton, M.A.

MICROSCOPICAL.—May 7.—Dr. Millar, V.P., in the chair.—Five new Fellows were elected.—A paper, by Dr. Maddox, was read, 'On a Cestoid parasite (believed to be a species of *Tenia*) found encysted in the Neck of a Sheep.' The general characteristics of the cyst and the appearance of sections of it under the microscope were fully described, as were also such portions of the parasite as could be separated from the general mass, and in which the presence of immature ova was particularly noted. The circumstance of finding ova during the encysted condition of the creature was believed to be unique.—A paper was also read, by Mr. W. K. Parker, 'On the Development of the Facial

Arches of the Sturgeon,' in which the formation and development of the mouth was minutely described, and the relation which it bore to that of the osseous fishes and to mammals was pointed out. The paper was illustrated by numerous drawings exhibiting the comparative anatomy of the ganoid and other fishes.

INSTITUTION OF CIVIL ENGINEERS.—May 13.—T. Hawksley, Esq., President, in the chair.—The paper read, 'On the Delta of the Danube, and the Provisional Works executed at the Sulina Mouth,' by Sir C. A. Hartley, was a sequel to a previous communication by the author, on March 11, 1862. It described the mutations of the Sulina Bar from 1861 to the present time, and referred to the changes in the sea outline of the Delta during sixteen years.

MATHEMATICAL.—May 8.—Dr. Hirst, President in the chair.—Mr. W. D. Niven was elected a Member, and Mr. R. Rawson proposed for election.—Prof. Cayley read an extract from a letter he had received from M. Hermite, 'On an Application of the Theory of Universal Curves,' and then gave accounts of the following two papers, 'Plan of a Curve-tracing Apparatus,' and 'On a Rational Quintic Correspondence of two Points in a Plane.' Another paper, entitled, 'Bicuspid Curves,' by the same gentleman, was taken as read.—Mr. S. Roberts read a short note 'On the Plückerian Characteristics of Epitrochoids and Hypotrochoids,' &c., showing that the curves were unicursal: he also gave the order and class. In connexion with these curves, Mr. J. W. L. Glaisher advocated the use of Mr. Perigal's term, 'Bicircloids.' Amongst the presents received were twenty-two memoirs, &c., by the late Prof. De Morgan, presented by Mrs. De Morgan.

MEETINGS FOR THE ENSUING WEEK.

- MON.** Asiatic, 3.—Anniversary.
Society of Arts, 8.—Wines, their Production, Treatment, and Use; Lecture by Mr. J. L. W. Thudichum (Cantor Lecture).
Surveyors, 8.—Discussion on 'Artificial Drainage Works at Windsor,' and on 'Sewage Farming.'
- TUES.** Architects, 8.—'Destruction of Human Life and Property in India by Noxious Wild Animals,' Capt. Rogers.
Royal United Service Institution, 8.—'Rotation, and the Raising of Heavy Guns,' Capt. J. P. Moran.
- TUES.** Royal Institution, 3.—'Early Roman History and Architecture,' Mr. H. Parker.
Statistical, 7.—'Statistics of Legislation,' Mr. F. H. Janson;—'Causes of the Subdivision of Land in France,' Mr. G. W. Norman.
- WED.** Anthropological, 8.—'Egyptian Colony and Language in the Caucasus,' Mr. H. Ulrich.
Victoria Institute, 8.—'Anniversary.'
- THURS.** Civil Engineers, 8.—Discussion on 'The Delta of the Danube';—'Modern Locomotives Designed with a view to Economy, Durability, and Facility of Repair,' Mr. J. Robinson.
Zoological, 8.—'African Buffaloes,' Sir W. Bonython;—'Remarks on Species of the Catfish Family,' Prof. Dr. Lepilemurus chevralis, and on the Zoological Rank of the Lemuroidea,' Mr. St. George Mivart.
- FRI.** Meteorological, 8.—Council—7. Adjourned Discussion on the Astronomical Conference at Leipsic, last June.
Brewery, Mr. J. R. Lockhart;—'Double Rainbow observed at Kirkwall,' Mr. R. H. Scott;—'Temperature Observations at Durham,' Mr. J. J. Plumier.
- SAT.** Society of Arts, 8.—'Improvements in Rifles,' Capt. O'Hea.
Royal Institution, 8.—'Light, Part II.'
- SUN.** Antiquarian, 8.—'Antiquities.'
- ROYAL INSTITUTION.** 8.—'Spectra of Polarized Light,' Mr. W. Spottiswoode.
- SUN.** Royal Institution, 8.—'The Historical Method,' Mr. J. Morley.
- MON.** Linnean, 8.—'Anniversary.'

Science Gossip.

An interesting discovery, by the distinguished Director of the great Russian Central Observatory at Pulkowa, M. Otto Struve, was communicated to the Astronomical Society at its last meeting. For many years astronomers have noticed an irregularity in the proper motion of Procyon, the bright star in Canis Minor. About twelve years ago, Dr. Auwers succeeded in explaining this irregularity on the hypothesis that Procyon moves round a dark or invisible companion in a period of about forty years. By using an approximate determination of the parallax of this star, Dr. Auwers was able further to conclude that the mass of this unknown attracting body must be not less than about half that of our sun. Now, on the 19th of March last, M. Struve detected a very minute star about twelve seconds from Procyon, which he and two of his assistants observed on several nights afterwards, the last time being on April 2. The position which this body occupied at the time of his observations was entirely consistent with the supposition that it was really that by which

motion of Procyon was disturbed, according to the calculations of Dr. Auwers. Further observations of it will be eagerly looked for by astronomers.

We have to add to our list of those on whom the Emperor of Brazil has conferred the Imperial Order of the Rose, Mr. R. Major, of the British Museum, and Profs. Clifton and Westwood, of Oxford. The same honour was bestowed on the late Dr. Bence Jones; but, owing to the tardiness of the Brazilian Legation, the notification of his appointment, dated London, March 29th, was not forwarded till April 24th. Dr. Bence Jones died on April 20th.

THE Munich Academy of Science intends to publish, as a memorial to its late President, Baron von Liebig, an obituary notice, which will be from the pen of Prof. von Pettenkofer, and three separate dissertations upon the services rendered by the deceased to physiology, agriculture, and theoretical chemistry. These will be written by Prof. von Bischof, Prof. Vogel, and Prof. Erlemeier.

At the last meeting of the French Geographical Society, Admiral La Roncière Le Noury was elected to the presidency vacant by the death of the Marquis de Chasséoloup-Laubat. The grand medal is not to be awarded this year.

COL. A. H. LANE-FOX is about to deposit with the Department of Science and Art his fine collection of prehistoric antiquities in stone and bronze, and other objects of ethnological interest. It is the intention of the Department to exhibit this collection in the Bethnal Green Museum; and the public will, therefore, have an opportunity of examining one of the most interesting collections of such curiosities ever brought together. The Lane-Fox Collection is specially rich in examples of weapons used in primitive and savage warfare, and has been uniformly arranged with the view of illustrating the evolution of one type of weapon or implement from another; indeed, the great value of the collection lies in this philosophical principle of arrangement.

SIR W. THOMSON's paper, 'On the Ultra-mundane Corpuscles of Le Sage,' is reproduced in the May number of the *Philosophical Magazine*. A translation of Herr C. Vogel's paper, 'On the Absorption of the Chemically Active Rays in the Sun's Atmosphere,' from *Poggendorff's Annalen*, is also published in this number.

The Annals and Magazine of Natural History contains, among other papers, one by M. Ernest Favre, 'On a New Classification of the Ammonites,' translated by Mr. Dallas, from the *Bibliothèque Universelle*.

THE *Comptes Rendus* of the Académie des Sciences for the 21st of April contains a letter, from M. Stéphan to M. Fizeau, 'On the Interference Fringes observed with Large Instruments directed to Sirius and several Stars.' M. Fizeau had pointed out that there was a singular relation between the dimensions of luminous fringes and those of the luminous source, and that the fringe appeared where the angular dimensions of the luminous source were almost insensible. M. Stéphan's note records observations which confirm this view.

FINE ARTS

THE SOCIETY OF PAINTERS in WATER COLOURS.—The SIXTY-NINTH ANNUAL EXHIBITION is NOW OPEN, 5, Pall Mall East, from Nine till Seven.—Admittance, One Shilling; Catalogue, 6d.

ALFRED D. FRIPP, Secretary.

INSTITUTE of PAINTERS in WATER COLOURS.—The THIRTY-NINTH ANNUAL EXHIBITION is NOW OPEN. Admission, One Shilling. Gallery, 50, Pall Mall.

JAMES FAHEY, Secretary.

NEW BRITISH INSTITUTION GALLERY, 286, Old Bond Street.—The NINTH EXHIBITION of SELECT PICTURES and DRAWINGS, British and Foreign, is NOW OPEN.—Admittance, including Catalogue, 1s.

T. J. GULLICK, Sec.

Wth Close, Saturday the 24th inst.

DUDLEY GALLERY, Egyptian Hall, Piccadilly.—GENERAL EXHIBITION of WATER-COLOUR DRAWINGS.—The NINTH ANNUAL EXHIBITION OPEN DAILY, from Ten to Six p.m.—Admittance, 1s.; Catalogue, 6d.

G. L. HALL, Hon. Sec.

DORÉ'S GREAT PICTURE of 'CHRIST LEAVING THE PRETORIUM,' with 'Triumph of Christianity,' 'Christian Martyrs,' 'Francesco de Rimini,' 'Neophyte,' 'Andromeda,' &c., at the DORÉ GALLERY, 35, New Bond Street. Ten to Six.—Admittance 1s.

NOW OPEN.—THE SUMMER EXHIBITION of the SOCIETY of FRENCH ARTISTS, 35, New Bond Street.—Eugène Fromentin's great Picture, of the 'Death of Sardanapalus,' and Jules Dupré's 'Southampton Meadows,' are NOW ON VIEW, at the above Exhibition. Admission, One Shilling, from Ten to Six.

CH. DESCHAMPS, Secretary.

THE ROYAL ACADEMY.

(Third Notice.)

MR. LINNELL, the patriarch of our landscape-painters, affords to all who would learn a noble lesson on the importance of a dominant idea in works of this class. He aimed at something more than a mere imitation of the general appearances of nature, or of the details of a view, when he began the large and thoroughly impressive picture which he calls *A Coming Storm* (No. 78). It renders a world of clouds, which are passing over a plain, and rolling on in such multitudes that it seems as if they would never cease to roll, and must soon darken the earth itself. Above our heads these masses ride high, and in an enormous arch, whereas perspective causes them to seem to approach to, or rather to rise out of, the horizon, where that bounds the enormous undulating landscape. From under the arch the wind roars in the scanty foliage, so that the noise, added to the gloom of the coming storm, terrifies the shepherds, who hasten to drive their flocks by a rough road towards shelter; in the foreground is a large pool surrounded by trees, and having a cottage on its banks. Mr. Linnell has painted many elaborate pictures; but, famous as he is for broad conceptions, and for working them out richly and vigorously, he never did better than in this picture. This artist's name is worthily supported by his sons, from whose works we must be content to select, for the present, Mr. W. Linnell's gorgeously coloured view of a Surrey upland, styled *Over the Heath* (447), a picture which deserves all our admiration. The mountain-like knolls of marly earth and rock, already ruddy and golden in their tints, are clothed with the peculiar splendours of the heather, gorse, and furze, to say nothing of the rich verdure of the grass, and the purple shadows of the sunlight, which intensifies the beauty of every part. A road descends these knolls, and its rich orange-tint forms a leading element of the picture. The student will admire the drawing and foreshortening of this road; and he will appreciate the skill which has made its effect in perspective completely successful. The modelling of the surface of this road as it traverses the varying contours of the land, now going round a shoulder, now slanting in a sharp descent, now obliquely rising to our view out of a hollow, and, at last, sweeping diagonally to our feet, is a masterly feat in execution. There are but too few such successes here. This picture is grand and impressive, not only from its breadth of treatment, but from the artist's true perception of Nature.

Another noble painting, replete with sadness, although glowing in the purest sunlight, is Mr. J. Brett's *A Morning amongst the Granite Boulders* (681). This artist sends a fine sea-piece, *A North-West Gale off the Longships Lighthouse* (945). Mr. Brett's name accidentally slipped out of our summary of contributions to this gallery, and his pictures were ascribed to Mr. A. Boughton: but the error corrected itself. The scene represented in the former picture is Sennen Sands, otherwise called Whitesand Bay. The sea is breaking in waves of no great height, the foreground is largely occupied by the rounded masses of the boulders. The horizon is low, so that the surface of the sea is foreshortened, and the ranks of the heaving waters are apparently close together; sunlight penetrates the rising body of the wave that is about to break, and makes its crest whiter than snow. Apart from the drawing of the boulders, which is a feat of technical magic that is worthy of notice,—those who do not appreciate it should attempt to do likewise,—the great triumph of the picture is the rendering of the effect of light not only on the diversely inclined surfaces of the big stones themselves, but also on the face of the sand, which, of the palest buff colour, slopes so very gently to the sea that the great white-edged crescent of each

wave spreads at its own will. The effect of light on the sky and on the distant sea, as well as on the nearer waves, is at once splendid and broad. Mr. Brett is one of those painters who, with Mr. Holman Hunt and Mr. C. P. Knight, have taken what a few years since was a new view of the treatment of light and shade. 'The Scape-Goat' was the earliest example to which, apart, of course, from the works of Turner, we can refer as showing how breadth, so precious in landscape art, is obtainable in a flood of light, more or less complete and of intense brilliancy, without descending the scale of illumination, and by a constantly increasing series of compromises dealing with half tints or shadows as exponents of breadth. Even Turner was hardly so daring as our contemporaries have been. There is scarcely a shadow in Mr. Brett's picture, and it is, of course, in the reverse way, as broad as a Rembrandt or a silvery Turner, and so solid that the boulders seem hard and cold enough to tempt the touch. The modelling of the surfaces of the rounded masses, the perfect draughtsmanship shown in them, the marvellous way in which they display cool grey reflections on the shining sides, and warm ones on those which do not face the chief source of light, have a magical effect, that is increased by the drawing of whatever accidental streaks upon, or striae within the stone, there may be. Notice the draughtsmanship of the tress-like black weeds on some of these stones. Far off are lofty granite islets, and two or three coasters driving on their way. The uncompromising fidelity and unflinching thoroughness of this picture provoke comparisons which are disastrous to Mr. MacCallum's flashy and pretentious "Egyptian" view, *The Vocal Memnon* (676), a curious specimen of the way in which an artist may appear to have done his work carefully and solidly and have done nothing of the sort. Mr. MacCallum's production is the most complete sham in the Exhibition. That it has been placed near Mr. Brett's picture can hardly be due to chance.

In *The most Northerly Point of Devon* (539) Mr. Naish has a magnificent landscape, which deserves a better place than it has obtained, although, so far as lighting goes, it can be seen very well. Mr. Naish, like Mr. Brett, elaborates the details of his picture, and aims at the full force of light and colour. His picture is less brilliant, but we do not know that it is less faithful. The sentiment in 'Among the Granite Boulders' doubtless accrued while it was painting, and is the result of thorough fidelity. Mr. Naish set out with an intention of being pathetic when he produced this view of the grand cliffs near Ilfracombe, showing from their tops the sea, all in a pale green turmoil, dashed with huge wreaths of foam that rise and fall in the tumult, and though they seem to be solid, yet are torn to spray. The substance of the waves is suffused with specks of foam, so that it is quite whitish; a dark cloud stoops below the cliffs, far off over the water; one limb of a rainbow hovers between ourselves and the water; a huge fragment of the dark cliff is detached, and seems ready to fall. This picture, although it is a little hard, has merits of an extremely high order.—Mr. C. P. Knight's *Ramsey Island* (107) represents a part of that remote islet which is turned away from the main-land and seldom seen. The view is perfectly wild: a little bay of barren red rocks, and the deep sea at their feet. The effect is brilliant sunshine, with sea mist forming in the hollows of the higher part of the land, and leaving the summits there to the radiance of the sun; the wind prevents the mists forming, except in sheltered places. The splendour of the colour of this picture commends it to every passer-by; its vigour is not less worthy of admiration than its truth, which is derived from exact studies in nature. The draughtsmanship, shown in the long sweep of the waves in the bay, is admirable; not less so is the modelling of their surfaces as reflectors of the sky, or of the bright orange cliffs; and the way in which the water is rendered, when reflections do not occur, and the eye penetrates the green-blue water to the white rocks of the bottom

and their neighbouring patches of purple weed, leaves nothing to be desired in the way of pure and brilliant painting. *A West Cornwall Moor* (355) is by the same, and gives a view over a hollow to a calm summer sea, with the weather-beaten stones of the moor standing in gorse and heather. Apart from the bright painting of the foreground, Mr. Knight's pictures are remarkable for purity of tint. The sky forms one of the most signal charms of the work, being a delicate and brilliant study of cirri and of a firmament which is tinged by a pale green hue of great beauty and tenderness.

Mr. Oakes's two landscapes are of another class. The more important is in a good place, although, until the last year or two, no picture, so far as we remember, by this able artist received justice in the Academy. His works were usually placed over a door or near a ceiling. *A Mountain Stream, Glen Derry, Aberdeenshire*, (599) shows a grand conception of the subject Mr. Oakes has chosen. His intention has been to illustrate the contrast between the turmoil of a mountain stream while thundering downwards from its source, and the profound calm of the mountain summits from which it is derived. This notion is carried out by showing the stream surrounded by an illimitable tumult of mist and cloud: the water forms a cascade, and, without distinguishable shape of its own, rushes on, while dense grey clouds hang about its bed, and roll over and over: it is through a gap in their masses that we see the stream, and seem to hear its voice. Beyond the clouds are the still silent mountain peaks. The largeness of the style of this work will commend it to all judges of fine art in landscape; although not one of the artist's more elaborate works, its sentiment has been wrought out to the fullest extent. To *Drizzle* (919), a contrasted painting by the same, we shall return.—In two capital Alpine studies—*On the Mer de Glace* (46), and the same (52), studies of snow and ice forms at a great elevation,—Sir R. Collier proves himself much more than an amateur in landscape. They are carefully modelled and solid, and show fine conceptions of the places themselves, and of the influences to which they are subjected. The painter needs but one piece of advice. We may use a technical term he will understand and say, "Keep your pigments perfectly clean, so that the tints may be absolutely pure." It is, we think, solely because he has not been unfinchingly faithful to this law for dealing with high keys of colour that these works have any defects at all.

Mr. J. Smart contributes a large landscape of a Scottish subject, which has the merit of having an idea; although that is probably the most threadbare of its class, and, even before it was worn out, was so simple as to place any one who became its expositor in a low place among those who professed poetical landscape. This notion is not quite so old as the hills which supply the materials for Mr. Smart's showy picture, but it is a good deal older than the Royal Academy itself. On looking at this effective piece of clap-trap, we presumed that the artist was a young man, and not aware that his juvenile notion has a long history, we respected the artist whom we supposed to have gone to work with "effusion," as the French say, on a fancy which had its origin in genuine feeling, and was still not unworthy of loyal studies, solid re-consideration, and earnest treatment. All depended on the painter being young, or, at least, inexperienced, and showing by his work that he was so much in love with the subject which had taken his fancy as to have dealt with it with all his might and main. Honour to the man who does this, be his *status* what it may, be his notion the tritest known. The Catalogue unfortunately makes it clear that Mr. Smart, whatever may be his knowledge of the history of poetical landscape, is not a young painter; he is styled "A.R.S.A.," which we take to mean Associate of the Royal Scottish Academy. The Catalogue, indeed, is not explicit, because, although it tells, p. 5, what "R.A.," "A.E.," and "A." mean, no explanation is vouchsafed of the more numerous initials; but on looking

closely into the picture, we easily see that Mr. Smart is master of those effective manœuvres severe critics call "tricks." These are what may be styled the shorthand of picture-making. By their means a little work is made to go a great way in producing the appearances of learning in Nature, and of laborious accurate representations of her beauties. The most audacious among the professors of this sort of artistic legerdemain, which is rarer in this Exhibition than in any former one that we remember, is Mr. A. MacCallum, to whose notions of Egyptian landscape painting we have just adverted. It is possible that Mr. MacCallum overdoes the practice, and that its shallowness is distinct in his works, for his pictures do not attract the attention one might expect they would receive. Mr. Smart is more judicious. He does not show his hand, so to say, quite so plainly, and the choice of a centre-point of sentiment, however threadbare it may be, always goes a good way. The most popular and most clever of this class of landscape-painters is Mr. P. Graham, to whose works we shall come presently. *The Graves o' our Ain Folk* (336), translated into English, means the small cemetery of a Scottish sect or district, such as Mr. Smart has represented on a slope in a rude valley among mountains, the near tops of which are wreathed in mists; mists or low clouds drive across the vale, and dividing, allow a long ray of sunlight to pour on the graves of the hill people; a stream rushes past the little enclosure, and is, if we remember rightly, the only thing moving on the earth. Now, here are the elements of something which one might rejoice to see; common as the sentiment is, many might be moved by its pathos, and by the grandeur of the landscape in which Nature had done her best to be pathetic; but the picture is quite another thing. Pretending to be a picture, it is, at the very best, but a magnified sketch, the execution a mere make-believe in art, with scarcely a single solid element in it, or commendable feature, except a certain showy colouring and dashing rendering of effect. If execution of this sort is to obtain currency in landscape art, and there is every sign of its doing so, seeing that a large number of pictures of this class occupy places on the line, it is only too evident that no one will be disposed to observe nature thoroughly and honestly, and devote himself to loyal landscape painting, and that anything but a mere effort at dramatic sentiment by legerdemain of the brush, will suffer discouragement. Who could be expected to paint like Messrs. Linnell, A. W. Hunt, Brett, Oakes, Knight, R. Leslie, and others, if professional distinction, fortune, and the honour of "the line" are to be won so easily.

In dealing with 'The Graves o' our Ain Folk' we have characterized the whole class of pictures to which the attractive work by Mr. Smart belongs; it will, therefore, not be needful to discuss at length the technical elements of Mr. P. Graham's *Wind* (64), a picture which shows that that artist has wisely fallen back on a theme which he has for many years painted with considerable success. In his present production he appears to be more than commonly regardless of solidity and delicacy of execution and rendering of detail. The scene is the sides of a large stream, with a few pine-trees on our right, and a rocky view in the distance and on our left. The turbulent water rushes in eddies among the rocks and boulders of its channel, bears high its pale brown foam, and, in the picture, looks very like what it is meant for, until we come to examine it closely, when it becomes apparent that we have the benefit of Mr. Graham's long experience in the mechanical manipulation of rushing water, and have been presented with a series of feats of the brush put into a new form, i.e., the topography and rocks are nearly the same as in the dozens of cascades Mr. Graham has produced, and they are painted with the same mechanism he has used for some twenty years past, and will doubtless continue to employ until the public estimates such productions at their proper rate. The painting of

the foreground is the merest pretence, clever enough to deceive those who understand neither art nor nature, but an offence to all who love the one and have studied the other. *The Restless Sea* (665) has not even the merit of being effective, much less can it boast of refined and learned execution; nor is it original, but a mere *pastiche* of what Mr. Graham has done before.

Mr. J. Faed's *After the Victory* (91), a cottage interior, is painted with extreme care and solidity, and, although it is a little metallic, great success; and besides with such honesty that, pleased with the artist's modesty and love of the story, the spectator is apt to forget how common the subject is. A mother weeps for her lost son or husband; a little child with a very pretty action consoles the old woman as well as it can; a babe sleeps on the arm of a girl, who, with her face hidden, sobs heartily. The only face in the picture is that of the baby, but the attitudes and actions have been studied with sufficient care to render with unusual force the pathos of the story.—*Looking for Father* (164), by Mr. F. D. Hardy, depicts a child peering through a chink in a curtain on the door of a poor tavern, late on a snowy night, in London. Light issues from every opening, and penetrates the damp smoky air. The story is capitally told; simple as it is, there is nothing left to tell which the visitor cannot supply. The painting is a little blackish, but solid enough, and it certainly produces the effect desired without trick or pretence. *Sera-t-il Pris?* (174) is by M. E. Frère: a charming little work, and has for its companion *Il est Pris* (182). The former represents a group of three children at the gate of a farm-house in snowy weather, waiting the capture of a bird in a trap, which one of them, a little boy, has constructed, and now controls with a string. The actions of the figures are capitally designed, and rich in that simple spirit which has formed a principal charm to so many of the artist's delightful works. The sequel appears in the other picture. The bird is taken, the children have rushed on their spoil without mercy, or rather with insatiable curiosity. The boy raises the trap-lid with eager caution; one girl prepares her little blue apron to receive the luckless creature, the other looks on. The naturalness of these designs is hardly surpassed by the breadth and softness of the painting, and the good colour which pervades it. These are as simple and good as the design.

Follow my Leader (146) is Mr. A. Moore's solitary contribution,—one on which we look with much less satisfaction than we have derived from other works of his. Considering the pretensions, to say nothing of the reputation of this artist, it appears to us to have been an error on his part to send such a picture as this, which, although, of course, it has considerable merits, is not such a work as one would expect him to rely on solely. The explanation probably is, that more important works were offered, but did not find room here. However this may be, we have to judge this painting on its own merits. It may be called a decorative picture, because it has no pretensions whatever to realism, or imitation of any kind. Such being the case, the elements required in a work of this class are beauty of form, a noble inspiration, and perfect telling of a purpose. A line of girls, or rather young women, clad in tissue, which serves as an apology for nakedness, are running after one of their number through a plantation of trees, near the sea. The faces show vivacity and variety, and, in one or two, something like beauty of a quasi-classic character; but the figures are neither well drawn—the nude is intolerable in decorative art, unless accompanied by fine draughtsmanship—nor beautiful, nor are the actions graceful; several are clumsy. One of the girls is a great lumbering wench, of shapeless trunk and limbs; but the least acceptable figure is that of an uncouth little boy, who stumbles after the females in a very unfortunate fashion. It is a pity that an artist of Mr. Moore's ability and skill should have forgotten what is due to himself, and the branch of art in which he has often done so well. This

picture will not advance the reputation of the painter of 'The Quartet.'

We have already mentioned Mr. G. A. Storey's pictures, the best of which is a capital De Hooghish Dutch interior. It is a pity Mr. Storey will not abandon De Hooghe for something more original, but we are bound to be thankful for what is here called *Scandal* (158), a numerous party assembled at tea in a large room, gossiping, in summertime, among old portraits and pictures, furniture, and odds and ends of the sixteenth century; the windows are open to the sunny air, the doors to the garden and its green. Newcomers are entering. A deaf lady, whom neither the difficulty of using a trumpet nor her own infirmity, makes tolerant of the weaknesses of others, nor prevents from hearing all about them, is giving her entire attention to a "debonair" looking gentleman, who speaks as eagerly as she listens; another, a dainty lady in white, calmly leans back in her chair, and as calmly listens while she sips her tea. The best figure in the picture is that of a young lady who, presiding at the tray, sits alone and holds a cup; next is a pair flirting merrily. At the side is a man who idly or contemplatively traces the stones of the floor with the end of his stick; two others chatter. We fail to see the good of a painting like this; besides, for a De Hooghe it is too chalky. *Love in a Maze* (387) shows a loutish gentleman approaching the bench which forms the centre of an old-fashioned maze, and saluting an awkward girl who sits there; an angry gentleman looks at the pair over the low hedge behind them. Although it is dull and the key chosen for its colour is low, there is an agreeable silveriness about this picture. This is much to the artist's credit, but we think the subject curiously bad and very ill chosen. The same artist sends *Mistress Dorothy* (893).

We come to a different class of pictures than that to which Mr. Storey's works belong when we approach those by Mr. E. Nicol. *Pro bono Publico* (186) represents an old fellow, apparently at Dublin or Belfast, cabman or car-driver, standing at the door of a tobacco shop, wearing a wonderfully old and nasty greatcoat, and deliberately lighting his pipe with a smoking match-coil. There is not much to be said for such a subject as this; but we are not among those who lay stress on the subject in art. Art is for art's service, not a mere means of illustrating a subject in literature, nor even exclusively devoted to manners and life; still, we think the art of this picture might have been employed more wisely, and a pleasing subject adopted. The picture is capitally painted, and we are happy to see that Mr. Nicol has recovered his self-respect so far as to paint his best. An Irishman—or is he Scotch?—of an extremely ill-favoured family, often, to our sorrow, appears in this artist's pictures. This fellow, or his uglier brother—a man, indeed, whose looks must, we should think, make the picture unwelcome everywhere—stands by the side of a boy, who is fishing, and says *Steady, Johnny—Steady* (323); the boy, with a puckered brow, watches the movements of his line. Why does a man with Mr. Nicol's ability persist in painting such things as this? They are repulsive; one need not be less than manly to object to ugly objects which are also vulgar, and, when they are not particularly well painted,—for this picture is not equal to the last-mentioned one,—there is something peculiarly unfortunate in their appearance. *Past Work* (624) has more pathos in it than is usual with Mr. Nicol, and even some sadness. It represents an old sailor sitting and dozing in the sun on a quay. Mr. Nicol's indifference to beauty, or rather the manner in which he affects grime and squalor even when they have no picturesque properties, exercises no repulsive influence on us as we contemplate this work. For first, the sentiment of the picture is genuine; next, the man's poverty is not distinguished by vulgar ugliness, and a hard, cruel, selfish keenness of temper, the ordinary characters marked in Mr. Nicol's painted faces, is not seen on this withered old countenance. The background is very weak.

Mr. E. M. Ward's *Eve of St. Bartholomew: visit of Charles IX., Catherine de Médicis, and the Duc d'Anjou to Admiral Coligny, after his attempted Assassination on the point of the Massacre*, (207) is by far the best of his contributions this year. It shows a tendency to return to a former and more careful mode of painting than has been customary with him during a few late years. Mr. Ward rarely fails to indicate the salient points of his subjects happily and with considerable force. He has seldom told a story better than in the picture before us. The scene is the great admiral's bed-chamber, with an opening in the background, showing an inner room. Coligny reclines on the bed, conversing with the lean, sallow king; the latter is evidently haunted with the knowledge of what is about to take place, and presses his riding-whip to his lips, while he sits listening to the sufferer, and pretends to fondle the dog at his knee. This dog is not, by the way, at all what it ought to be; Catherine, an expressive figure, and the Duke of Anjou, are behind. There is in this painting plenty of the picturesque accessories in which Mr. Ward delights. The effect displays his characteristic force of light and shadow. Mr. Ward's other pictures are *An Interested Adviser* (148), and a version of a fresco painted in the House of Lords, *The Landing of Charles the Second at Dover* (400).

Mr. Dobson can hardly be considered happy in his opaque painted piece of prose, *St. Paul at Philippi* (291). The spirit of the subject chosen has escaped the artist, otherwise it is incredible that he could propose for acceptance such a Paul as this. The possessed damsel has suffered so much that she has been forced quite out of drawing; her senses cannot be said to have left her, for it is clear that this poor creature never had any. What wonderful influence can have changed her hair to the nature of tow in colour and texture, we cannot take on ourselves to aver. Is that the evil spirit which appears above her head, in the shape of a bird which is not quite unlike an owl? Can this be the Apostle of the Gentiles, this weak and soulless mortal, with so little jaw that he could have no force of character, —without shoulders or chest? When Mr. Dobson proposes to contribute this production, as his diploma picture, to the Royal Academy collection of works by members, he has probably overlooked the all-important fact, that the body of which he has become a member will not fail to preserve it.—Although the light is cold, like that of a misty northern dawn, and the atmosphere is not clear and too soft, Mr. F. Goodall's *Subsiding of the Nile* (292) is an honest piece of workmanship, with no particular inspiration, pathos, or purpose to justify its existence, but as fairly executed a piece of painting as one would wish to see from an artist who intended to express his notions of what Oriental landscape is, or ought to be. It is by far the biggest and the best of Mr. Goodall's pictures of this kind, but the key of colour is softer and weaker than that of an Oriental atmosphere permits. In front, it puts one in mind of Cuyp, with Oriental incidents added, such as sheep coming up from a pool which fills a hollow in the sand, women taking water in their jars, a domed tomb among palms on a knoll, groups of tall palms, and the unavoidable Pyramids in the distance, looking very thin and pale. Mr. Goodall also sends *An Arab Improvisatore* (157).

We may conclude this notice with a remarkable picture by Mr. H. Hardy (129), representing a duel of lions, while a lioness looks on and prowls about the combatants, the prize of the victor. The animals are certainly not less than life size; rising against each other's breasts, they use their teeth and claws in leonine fashion, and are painted with extraordinary vigour and passion; the ferocity of the expressions is terrible. There is a fine large style in this picture, a merit which is by no means owing merely to the immense expanse of canvas. We are puzzled by the vastness of this canvas, and wonder who has desired to occupy the space on the walls of his house which one of

the Cartoons would require, with a picture of lions tearing each other.

THE SALON, PARIS. (Second Notice.)

LET US now look at a few of the landscapes which are so abundant here. They prove the absurdity of a notion which, to our knowledge, prevails among British professors of the same branch of art, that "there are no French landscape-painters"; the meaning being, of course, that in England only are there worthy professors of the art of Turner, Constable, D. Cox, and Gainsborough. This notion is not quite so outrageously absurd as at first sight it seems to be, and, indeed, in one sense it is not untrue, because the conditions of French landscape-painting are totally different from those under which the art is studied in our country. The British landscape-painter is intolerant of apologies for the French school, and ignorant of the existence of an entire pictorial world, which there can be no question is much more artistic *per se* than his own. We know an Englishman of some reputation, and of considerable power in his own way, who became quite angry if one spoke of M. Corot; there is another who will not admit M. Daubigny to be an artist at all; and to some even Troyon, the lineal descendant of our own Constable, is a stumbling-block: yet these persons would, one and all, accept the *Pluie et Soleil* (294) of M. Chintreuil as a fine work, although they might be inclined to question M. A. Allonge's *Matinée d'Automne* (7) on account of its opacity and paintiness. They might overlook the sentiment of luxurious repose before decay in the picture; the artist's feeling for languor in the pensive quietude might escape them which pervades the still lake, and the vapours hanging over it veiling the sun; while the tallest trees, from their roots in the marshy islet to their heads in the dark air, seem asleep, if not half fainting and unconsciously dropping the leaves that fall into the water and float away. The air is so still that these leaves fall plumb down from branch to stream. The distance is a pale orange and rosy glow of sunlight, too faint to be called morning. It is true that this work is painty, but we get over that when we recognize its pathos, and study the excellent composition, which is an accessory to the rendering of the sentiment. M. Chintreuil's work is a remarkable landscape of a sun-gleam flying over a plain, while the rain seems to hiss in the long grass of the foreground. The opening clouds reveal the distance of the land, and mountainous cumuli in the high levels of the air, all of shining white. Nearer, the rain-cloud presses the field, and hides all beyond itself. The treatment of the sunlit mid-distance, and the true keeping between it and the foreground, are greatly to be admired.—M. Appian's *Environs de Monaco* (21) is a sunny but rather glassy view of the bay and town on the cliff. He has a better picture, which is not the only instance we have seen of an indifferently good French painter rising far above his own level when under patriotic inspiration. Whatever significance one's fancy might give to the simple title of this picture (22), if it were encountered in the Catalogue without reference to the painting, the word *Souvenir* is grim enough when read before a landscape which shows a large, evidently French, town in the mid-distance, by the side of a river which, in a large curve, flows smoothly towards us. It is morning twilight: on our right are the trees about a homestead; on our left a glimpse beyond a raised plateau, about which the river takes its sweep, over a wide champaign country, which is seen till it is lost in clouds and shadows of clouds. All these parts are painted with great force and vigour; the sandy foreground of the river-side, and the marshy meadows there, with almost tree-like wild flowers and herbage, are in excellent keeping and finely handled. It is to the plateau, however, that we must look for the significance of the title, and to the town for an assurance that the name of the river is not Lethe. On the plateau appears a very large body of troops;

there are rows of cannon in front of them, and the cannon are shrouded in whitish smoke to the zenith, and the smoke is torn below by parallel lines of fire, which look blood-red in the grey light. The town serves as a target to the artillery, for the missiles are followed by roaring flames, and worlds of dense smoke, so heavy as hardly to be driven upwards by the fierce flames of the fires which spring up among the dense groups of houses. In the foreground, and more dimly seen in the half-darkness of the twilight, are the fugitive inhabitants: a woman with her babe at her breast; a little boy follows; then an old woman with a child; then men and more women, flocks and herds.

Let us turn now to the landscapes by M. Daubigny. Of these, the more important one is *Plage de Villerville-sur-Mer (Calvados), Soleil Couchant* (414). The materials chosen by M. Daubigny for the exercise of his art are such as he very often finds between the mouths of the Seine and Somme, especially about Tancarville, on the former river: a low shore with its breastwork of rocks; the weed-covered heads of the latter have been left by the tide. The whole is grey, but warm in its almost uniformly sad tint; the sky is lowering, the sea is grey, the sun about to drop behind the horizon; reflections of his orange and vermillion splendours are in the pools on the shore; and the picture looks as if this were the first hour of the whole day that his face has been distinctly seen, he having been concealed previously under a monotonous canopy of slowly moving grey clouds. The observer and lover of nature will not fail highly to enjoy the breadth and vigour of the colouring in this picture; the extreme fidelity to the general aspect of nature is so patent, that no one can question it. All who take pleasure in it will recognize the learning expressed with so much frankness, and understand that the artist has elaborated his thought definitively rather than worked the picture to smoothness. Another, and, for the painter, unusual subject, is that of *La Neige* (415). A large expanse of level country, fields and roads covered with snow; a frozen rivulet, where crows have gathered to water at a soft place. This is a study in white, of course; it might be called a study with the palette-knife, so freely has that favourite instrument of M. Daubigny's been used in producing it; it is perfect in rendering atmospheric effect, the gradations of the land to the distance being, when seen from the proposed stand-point, quite illusory; the colouring is as broad and rich as it is in all M. Daubigny's pictures.

M. Artan, in *Ouragan sur la Mer du Nord* (26), has a fine coast scene—waves thundering on a sandy shore, and fishing boats coming to the beach; high clouds are flying past in heavy masses.—M. Boudin, whose works we have often admired before, affects a phase of nature which is more readily recognized than described. In England we are apt to call this phase "thunder-weather," for it generally, but not invariably, occurs in the height of summer, when there is much electricity in the air. The day is bright, the sun luminous to a high degree, but seems somehow veiled without being obscured; the clouds, all cumuli, are high and in enormous masses, in quite distinct and rugged shapes; we can see to a great distance, and then there is no perceptible wind, so that the sea should be quite smooth, and yet it is dimpled, and takes a whitish, metallic look from the sky, and shines all over, not merely in a special tract of the sun's reflection, for the sun himself is not visible, although his radiance is universal, and of a garish white. The light being thus diffused, there are, however brilliant the day may be, no distinct shadows, but odd-looking and distorted reflections on the sea. It is this effect which M. Boudin paints frequently and finely. His subjects this year are taken from a place, known to many, Camaret, in Brittany. *Port de Camaret, Finistère*, (153) shows the effect we have attempted to recall to our readers' minds. Here is the colourless light of cloudy summer weather, while calm reigns before a storm bursts on the place; the fishing harbour, if such it can be called, is filled

with level, but not smooth water, for the surface is dimpled over with little hollows, that form dull mirrors of the sky. Craft, as usual in French harbours, are moored to their buoys with sails yet standing—brown sails, that droop in the motionless air against the masts, while their yards creak slowly in the uneasy swaying of the hulls. On our left a small merchant-man is towed by her boats over the white water, on which the reflections of the ships and shore tremble, but do not vanish. There is in this picture, as in the nature it represents, a lustre that makes the eyes ache; and although nothing can be broader and truer in colour and effect, we find no rest for the sight. This, taken with the ominous splendour of the white day, is very pathetic. *Rade de Camaret* (154) is a similar work, with a little more wind present on the pallid water and craft, so that the reflections in their coherent forms have vanished from the sea. The view is, of course, wider, and not so near the land.—M. Chabry's *Chemin dans un Bois—Gironde* (255), with foliage in the richest autumn tints, herbage and underwood in full growth, is intensely forcible and strong in colour; softened light in a wood is capably rendered. Observe, also, his *Lisière de Bois—Gironde* (256).—M. Emile Breton's *Soleil Couchant après l'Orage* (179) shows gloom deepening on the borders of a wood, with the intensest orange light on cirri; a marsh pool reflects the darkness and light: notice the fineness of the middle tone of the shadows of the trees, this being one of the difficulties in dealing with the effect in question. Observe the solid and fine, but not elaborate painting of the trunks and branches, not less than the herbage of the foreground. By the same admirable artist is *Un Dimanche Matin, en Hiver—Artois* (180), a snow piece, showing a village street with irregularly placed trees, and a school-house; towards the last many children are trooping; in front are pools of partially thawed snow. The colour here is capital, the rendering of the atmosphere admirable.

M. Bellel is a master of painting in the peculiar mode he has chosen, which is conventional, or rather not what we are accustomed to call realistic, and apparently the result of a successful attempt to establish a compromise between the manner of Claude and N. Poussin, imparting the colour and chiaroscuro of the one to the noble "monumental" forms of the other. He contributes what we must call a beautiful modern "classical" landscape, with the title *Vue prise aux Environs de Cassis—Bouches-du-Rhône* (84), the subject being a castle on the cliff above a road, and looking over a great plain to the remote hills and cliffs, which are in differing hues of blue in this intensely clear air; there are rocks in the foreground and a pool of calm water. Notwithstanding its intended conventionality, this landscape is extremely sunny and fine, reminding us of some of the best of Wilson's works, with more clearness, equal breadth, and less hardness, and not inferior precision of touch. Observe the shaded side of the cliff below the fortress: so rich in tone and reflected lights is it, that one's admiration grows while looking at it. The romantic passage on our left is at once noble and charming.—M. Bernier's *D'Anndour, Bannalec—Finistère*, (101) shows sun shadows and brilliant light on a park-like meadow, with water in the middle-distance, a broad space of resplendent sward beyond that, a white pony and women and children in front; summer reigns in the air. This is a thoroughly original and very characteristic picture, one of those which deserve more study than they are likely to obtain, certainly more than they would obtain in England.—In contrast with the last we may consider M. Cassagne's *Le Soir* (239), darkening over a plain with white daylight still in the horizon, looking as if it would depart for ever in a moment. This picture is remarkable for the rich colouring of the massive oaks in the front, and the fine painting of the great masses of the distant cumuli.

M. Bouguereau, as becomes a pupil of Picot, paints on a large canvas and in a large style. That his work is a little old-fashioned, is our misfortune rather than his fault. His subject this year is not one of the kind usual among men of his

standing. The picture is styled *Nymphes et Satyres* (156), and represents the border of a lake, a nymphs' bathing-place. A peeping satyr has been detected by the nymphs, and is being dragged by them towards the deep water, in order that they may administer a ducking, if not something worse. One holds him by an arm, another by the neck, a third has grasped his horn, some push, others pull the not unwilling victim. It is clear, however, that these ladies of the woods could never manage a satyr thus; they are not in earnest play or anger, but in a state which is gently between the two passions, and which lacks strength altogether. Apart from the design, there is academic painting of a very high order here, and drawing which is for the most part irreproachable; the back and lower limbs of the nymph who is nearest the front are superbly drawn, and modelled with nearly perfect skill in the most delicate and fine fashion, but even here the drawing and proportions of the feet are not right.

One of the best of the illustrations of the wars of France is *En Retraite* (477), by M. Detaille, a pupil of M. Meissonier. It shows the halting of a battery of guns in a wood and in snowy weather, the trees and earth being heavily clothed in white; the sun, in a strange orange halo, looks through the upper branches on the dreadful scene. Groups of men are posted among the trees with cannon, and fire, or prepare to fire, at a place where a denser mist is marked by flashes of light. In front, the leading horse of a caisson has fallen wounded, and dragged his fellow to the earth; the driver strives in vain to get the animal on his legs again; a gun is being levelled by haggard men, some of whom are wounded, all dishevelled, but they are steadily doing their duty. This incident supplies a capital group. On the snow, at the bases of the trees, several dead soldiers are lying with abundance of wasted ammunition, showing at what cost the lighter arms have essayed to keep the post. It is difficult to describe a picture like this, because the interest of the subject results purely from the manner in which certain commonplace incidents are treated; but it makes one feel as if balls were flying about near one's own body. The handling is rather slight, but by no means careless: a good deal of excellent work has been done with a light and highly-skilled hand.

The picture by M. Berne-Bellecour, called *Le Jour des Farnaises* (100), deserves admiration. The scene is a splendid apartment or long gallery, hung with tapestry, enriched by a noble marble chimney-mantel reaching to the lofty ceiling, and having many portraits and mirrors on its walls. Its thick carpet is gorgeous in colour. Brilliant light fills the place, coming mostly from a great bay-window on our right, and, in a less degree, from a smaller window near the extremity of the gallery. One of the technical triumphs of this work is the success which has attended the treatment of the light from these two sources. The effect, although not obtruded, gives the delicate proportions of the illuminated spaces, and their intermediate half-shade, with surprising felicity; the walls of the vista are exquisitely reproduced. To look on the surface of the marbles, alabaster and serpentine, of the mantel-piece, is to study a masterpiece of the painter's craft. All these elements are so finely subordinated to each other, and the keeping of the figures and their accessories is so true, as to be far above the category of imitative art. We have never seen marble painted with more evident delight in its lucidity of surface, brightness of colour, and infinite modulations of tints, except in Mr. Alma Tadema's marble, porphyry, and serpentine slabs in "A Roman Emperor" (Discovery of Claudio) which was lately here, and, before, in London, and in *Les Vendanges à Rome* (10), which is now here and was exhibited in London under the title of "The Vintage," and described by us some time ago. M. Alma Tadema is always exquisitely happy in rendering the surfaces, textures, tints, and characters of all sorts of substances, from the bronze impenetrable by light and the dull surface of an amphora, to the sparkle of a jewel or the lustre of ivory. The grading of the light in M. Bellecour's work, and the artistic reproduction of so many movables are

noteworthy elements of his picture, but its higher merits are to be found in the numerous small figures of farmers and others who have come to pay their rents to the steward of the great estate to which the house belongs. The *seigneur*, who is owner of all these things and a modern Frenchman, sits here by the fireplace, and has been soothing an attack of gout with a newspaper and a spare breakfast. His suffering leg is stretched out, wrapped in a fur-lined boot, and placed on a pillow. His attention is attracted by a bright young damsel in a sea-green dress, a dainty hat trimmed with blue ribbons, who, evidently not without some vague notions of certain now obsolete rights of *seigneurs* over the virgins of their domains, is pushed forward by her mother, a crafty-looking old widow, in order that she may present to the lord a petition which she holds nervously before her. The actions of the three figures are admirably designed and executed with exquisite precision. Each figure is neat and perfect in touch and painting, as if it had been reduced to a miniature from ten feet high, and has none of that ultra-precision which one is so often compelled to call "hardness," in the workmanship of M. Meissonier. The other figures are the steward, seated at a table by the larger window, the farmer, who converses with him, and, in the distance, groups of other tenants, who sit against the walls. Some gorgeously clad servants of the house are also present.

Mr. Alma Tadema's picture, *Les Vendanges à Rome* (10), shows a magnificent colonnade, wreathed with ivy, and decorated with votive pictures and models of limbs cured by Bacchus, the god in honour of whom the procession before us is moving. First goes a young priestess, clad in white, ivy-crowned, and holding a torch; then advance the girls playing on double and single pipes, and, after these, the timbrel-players proceed, dancing gracefully and vigorously, beating their instruments to time, and clashing them against their hands. The beauty and spirit of these figures are remarkable. They are succeeded by priests bearing great amphoræ; then come those who have offerings of grapes. These are near the tall smoking tripod, which stands on its marble base, the latter being enriched with masks and sculpture of a Bacchic ceremony; before this base stands an enormous amphora, with a most capacious girdle of ivy about it, and containing wine for the festival. Bringing up the rear of the procession are more priests and attendants. A festival proceeds in the atrium, of which this colonnade forms one side; down another colonnade, or, so to say, cloister, appear many spectators and attendants on this great occasion. This picture is rich in learning and art, as Mr. Alma Tadema's works always are. As we have previously described it fully, the foregoing outline of its incidents and character will suffice to recall it to our readers' minds.

Hardly any picture here attracts more attention than Mr. Alma Tadema's *La Momie* (11). The artist's reputation, the powerful colouring, and the novelty of the subject, account for this. The scene he has represented is the interior of a side chamber in one of the great temples of Egypt, at Memphis, we believe—a sort of funeral chapel, parted from one of the great aisles by walls which rise not more than one-third of the height of the gigantic lotus-columns, and overlooked from without by palms and piers, sphinxes and a tall statue of Pash, the Egyptian Artemis, which, lovely in severe dignity and perfect chastity, seems to gaze along the pathway for the dead. Within this chapel the mummy of an Egyptian of note, swathed in gorgeous bandages, lies on a temporary bier, enriched with many an allusion to, and expressions of faith in, the future of the deceased. His widow, with her long black hair hanging in plaits over her face, crouches at the feet of the dead man. On the other side of the mummy sit the hired mourners, one with a harp of seven strings, another with a sistrum: these instruments are clashed responsively to the voices of those who chant a funeral litany. Near these are mummified animals, accompaniments for the grave. On our left of the

design the great and richly-painted mummy-case stands on its sledge, with an emblematic eye on the front of the latter, on the former the confessions of faith and of hope in resurrection. At the door of the chapel stands a basket of fresh lotus; on the door the like flowers are painted; lotus wreaths hang on the palm-pillars and piers; cool daylight appears at an opening, and by its means we see that the artist has been intentionally pathetic in showing a glimpse of the still blue firmament which is over all. The student will notice the rich and powerful colouring of many parts of this picture, especially of the pavement, with its dark porphyries and marbles, of differing colours; the walls have splendidly tinted hieroglyphics on them, representing processions and mortuary ceremonies, combined with suggestions of religious belief and human wisdom. The expressions of the singers and musicians are rendered with the artist's characteristic felicity, and they indicate, as was right, to some extent, the mechanical performance of professional duties, which, although regarded devoutly, were likely to become to the slightest possible degree wearisome; so that, notwithstanding this is an unusually important funeral and the lady of "high degree," one imagines a tendency to yawn on the face of one of the chanters. The student will appreciate, too, the rendering of atmospheric effect. Success in this respect is by no means so easy of attainment when the tints employed are like those in this picture, brilliant and powerful as when low keys of colours and half-tones only are dealt with.

SALES.

MESSES. CHRISTIE, MANSON & WOODS sold the second portion of drawings by D. Cox, which have long been in possession of his family, at the following prices, in guineas, for the more important examples. Caernarvon Castle, 300—View from Bolton Park, 210—Interior of a Bay Window, Hardwicke Hall, 105—Sheep on a Moor, 84—The Skirts of a Forest, 420—Taly Llyn, 130—Distant View of Brough Castle, 95—View near Dinas, 100—Beddgelert, 190—A Stormy Day, 200—Stafford Castle, 100—The Salmon-Trap, 155—The Summons to the Noon-day Meal, 210—Carreg Cennen Castle, 80—Flocks Descending a Mountain, 330—Orchard in Spring, 200—A Welsh Lane, 110—Knaresborough, 115—A Welsh Lane, 200—The Gossips on the Bridge, 670. Total of the two days' sale, 25,324.

Fine-Art Gossip.

THE annual meeting and dinner of the Artists' General Benevolent Institution took place on Saturday last, and was attended by an unusually large number of those interested. After the speeches, the Treasurer announced the amount of the donations and subscriptions to the Fund to be £1,683*l.*, of which the chairman, Sir R. Collier, gave 50*l.*, and the gentleman who has provided schools for the children of artists, in which twenty-nine children were maintained and educated at his expense, gave 200*l.*

IT is with extreme regret that we record the death, on the 19th ult., of Mr. Alfred T. Derby, son of the late William Derby, the eminent miniature painter, well known by his share in 'Lodge's Portraits' and other works. Mr. Alfred T. Derby inherited his father's skill, and secured an honourable reputation in his profession, and many friends, who admired his most amiable character.

AN exhibition of about 150 of the works of the late Gustave Ricard, the eminent French portrait-painter, whose death we recorded a short time since, is now open in the gallery on the first floor of the building pertaining to the Académie des Beaux-Arts, Quai Malakais, Paris. The collection is extremely interesting, as it shows not only the ability of the painter, but the progress, culmination, and decline of the more valuable elements in his work; for he never ceased to produce pictures of great merit. We are of opinion that the high esteem in which his portraits are now popularly held will scarcely last, and that,

except by critics, injustice may be done to that large proportion which was admirable. The best work of art in this collection is the head of a boy, in three-quarter view to our right, signed and dated 1853. This is really a masterpiece. An amazing practice that he adopted of late years, was to rub a crude transparent yellow pigment in a very irregular fashion over the carnations of his portraits. This practice may have originated in optical disease, and would, during the painter's life, have been a curious subject for study, and, probably, with results more solid than the fanciful theories put forward about the changes in the visual powers of Turner and Mulready.

MUSIC

MUSICAL UNION.—Jaell, with *Vieuxtemps*, expressly from Paris—TUESDAY, May 20. Piano-forte Quintet, Op. 114, Schubert; Quartet in C, with Fugue, Beethoven; Variations for Piano and Violoncello, Artaud; and Gavotte, Violin. *Vieuxtemps*, Piano Solos. Heller, Chopin, and Schumann. Family Tickets for Three, One Guinea; and Single Admissions, payable at the Hall, to Austin (Cashier), Half-a-Guinea.

PHILHARMONIC SOCIETY.—Conductor, Mr. W. G. Cusins.—SATURDAY, May 24. *Hymn to the Sun* (G. M. Ritter), at Eight o'clock. Symphony in C minor (Spohr); Concerto in G, Op. 4 (Rubinstein); Piano-forte, Dr. Hans von Bülow. Overture 'Euryanthe' (Weber); Pastoral Symphony (Beethoven); Piano-forte Solos, Dr. Hans von Bülow. Overture, 'Alfonso and Estrella' (Schubert).—Stalls, 10*s.*; 6*d.*; Balcony, 7*s.*; Unreserved, 2*s.*; Admission, 1*s.* 6*d.*; Box, 1*s.* 6*d.* Lambeth Swan, 8*s.* 6*d.* New Bond Street, 1*s.* 6*d.* Austin's Ticket-Office, St. James's Hall; Cook; Chappell; Mitchell; E. Olivier; Keith Prowse; and A. Hays.

ROYAL ALBERT HALL CHORAL SOCIETY.—SATURDAY EVENING NEXT, May 24, at Seven o'clock.—Popular Ballad and Part-Song Concert.—Overture, 'Fra Diavolo'; 'Mabel'; 'My beauty has', Song; 'The hill of the hill'; 'Madrigal'; 'Part-Song'; 'Hush thee, my babe'; 'Shadow-Song'; 'Madame Lemmens-Sheritteng'; 'Madrigal'; 'Down in a dowy vale'; 'Ballad'; 'Tis better not to know'; Mr. Sims Reeves; Motet, 'Judge me, O God'; 'Misere Reue'; II. Trovatore; Madame Sheritteng and Mr. Sims Reeves; Song, 'I'm a M. T.'; 'Tom Bowling'; Part-Song, 'O, who will warr the down so free?'; 'Ballad'; 'Heart of oak'; Mr. Thurley Beale; Cornelius March; Band and Chorus of 1,300. Conductor, Mr. Barnby. Doors open at Six; commence at Seven.—Boxes, 2*s.* 6*d.*, 1*s.* 1*d.*; Stalls, 5*s.* 6*d.*; Balcony, 3*s.*; Admission, 1*s.* Tickets at Novello's, 1, Berne Street, and 35, Poultry; the usual Agents, and at the Royal Albert Hall.

HANS VON BüLOW will give one more RECITAL on THURSDAY, May 22, at St. James's Hall, at 8 o'clock.—Tickets now ready. Stalls, 7*s.* 6*d.*; Balcony, 3*s.*; Admission, 1*s.* 6*d.*; Stanley Lucas, Weber & Co., 8*s.* 6*d.*; New Bond Street; Chappell; Lamborn Cook; Ollivier; Mitchell; Cramer; Keith Prowse; Hays; Cherny; Schott; and Austin's Ticket-Office, St. James's Hall.

MADAME ADELINA PATTI.

NOT a day too soon has this accomplished artist returned to her professional duties at Covent Garden, and with her advent will cease the appearances of incapables and mediocrities by whom the subscribers and general public have been vexed and disappointed up to the present time. It cannot be too emphatically stated that the hackneyed *répertoires* of the hollow Donizetti, Verdi operas, &c., can only be rendered acceptable by artists of the very first class in the chief characters, and by a thoroughly efficient choral and orchestral ensemble. Second or third-rate Lucias and Lindas, Gildas and Martas, Violettas and Margheritas, Aminas, Leonoras, and Selikas will not be tolerated. In the division of parts, as one *prima donna* cannot alone sustain them all, the artist of European celebrity should at least have as adjunct the one nearest in point of ability. When Madame Adelina Patti and Madame Pauline Lucca divide the lead in the operatic *répertoire*, there is not the most remote cause for discontent—both are artists of genius, totally distinct in both vocal and histrionic attributes, and each one capable of creating character by imparting originality and individuality to the interpretation. Madame Patti has now, for some years, held undisputed sway at Covent Garden. From the time the little lady first stepped on the boards as Amina, her career has been one series of triumphs. As a comedian, we have had in her the realization of Rossini's Rosina, Mozart's Zerlina, Donizetti's Adina, and Flotow's Marta; as a tragedian, she has been unapproachable in almost all her assumptions, as in Catarina, in Meyerbeer's 'Étoile du Nord,' and in his Dinorah; in Donizetti's Lucia and Linda; in Verdi's Gilda and Violetta; and Bellini's Elvira. Then, in the domain of the grand opera, her Margherita, her Desdemona, her Leonora ('Trovatore'), her Giulietta (M. Gounod), have been very remarkable performances. If, owing to the great compass of voice required for

Valentina, she did not come up to the standard of Falcon, of Viardot, of Grisi, and of Tietjens, she still proved herself to be a great dramatic and vocal artist; and if she had essayed Alice, in 'Roberto il Diavolo,' a success would have attended her as marked as that of Madame Jenny Lind. Her return, therefore, as Rosina, in Rossini's 'Barbiere,' was naturally welcomed last Tuesday night with the most rapturous greetings, which, if less demonstrative than those which attended her singing in St. Petersburg, Moscow, and Vienna, were such as a London audience awards only to a Lind, a Malibran, a Viardot, a Grisi, a Persiani, a Lucca, or a Nilsson. How easy is it for the habitual opera-frequenter to distinguish between the spontaneous applause of a general public, and the organized approbation of the "friends of the house." Madame Patti came back with her voice in the best condition, and in full possession of her varied powers as an actress.

HER MAJESTY'S OPERA.

WITH certain reservations, we may pronounce the execution of the 'Ugonotti' at Drury Lane, on the 8th inst., a very fine one. The orchestra left nothing to be desired, the chorists were generally steady, except in the unfortunate *finale* of the third act (here the second one), which seems to be destined never to go well in this country. In the fourth act (No. 3), in that marvel of musical marvels, the Conjunction and Benediction of the Poignards, the choral and orchestral ensemble was most impressive. The cast included Mdlle. Murska as Margarita, Mdlle. Tietjens as Valentina, Mdlle. Bauermeister the Dame d'onore, and Madame Trebelli-Bettini as the Page; Signor Mendioroz, Nevers; Signor Agnesi, *Il Conte di San Bris*. The unexceptionable qualifications of all these artists for their respective characters are known, but the *Raoul de Nangis* was new to London, Signor Campanini appearing in that character. He must re-study the part of the chivalrous Huguenot nobleman. Somehow or other, the Italian singers do not understand French grand opera, and they have to see the works of that school in Paris before they can comprehend the style of singing and the mode of acting. Signor Mario never did anything with Raoul until M. Roger had performed the part here in an emergency, singing it in French to Madame Viardot, who also sang in French Valentina, to accommodate the tenor so suddenly called upon to replace Signor Mario. The last-mentioned artist made his great effect in the unrivalled love-duet prior to the massacre of the Huguenots. He was gallant in his bearing, but he was not happy either in the first, second, or third acts. The late Signor Guignini imparted much charm to Raoul, but he was not an heroic delineator. Signor Campanini, always animated as a lover, lacks variety; he is ever the same: mannerism in his Italian *répertoire* will pass, but not so in grand opera; Faust and Raoul are of another type than Alfredo in the 'Traviata,' and Gennaro in 'Lucrezia Borgia.' We have never yet heard a single Italian tenor do justice to one of the loveliest of romances, "Plus blanche que la blanche hermine," with the viola *obbligato*, so Signor Campanini shares the failure with the rest. In the duel *septuor*, in which Nourrit and Duprez created an electrical effect with a c sharp, Signor Campanini launches a b natural, which, however, tells. He was best in portions of the duet with Mdlle. Tietjens—who was in fine voice,—"O ciel, dove vai tu." We hope the day may come when, in a National Opera-house, commencing the performance at the same hour as in Paris, the English version of the 'Huguenots' may be resuscitated: with the late hours of a fashionable season, the expectation is hopeless; and we must accept the Italian adaptation as it is, rather than lose 'Gli Ugonotti' altogether. We must acknowledge, however, the care and conscientiousness with which it is mounted at present at Drury Lane.

Madame Nilsson has followed up her great triumph as *Margherita*, in 'Faust,' by a very refined and lady-like delineation of *Violetta Valery*, the music of which she sings to perfection, in Signor

Verdi's 'Traviata.' Subdued acting and charm of voice are the only means of reconciling us to the sickly sentimentality of the story, and to the mawkish music, as to the merits of which we are in a marked minority; for the opera is popular despite its revolting incidents, which, in choice Italian, meet with the Lord Chamberlain's sanction, but which, in the original French, as 'La Dame aux Camélias,' encounters the Licensor's positive prohibition. Signor Campanini sang at a short notice, in place of Signor Fancelli, who was announced as *Alfredo*, and ably acquitted himself. The new *Germont*, Signor Collini, from the San Carlo at Naples, must be regarded as a failure; he is the heaviest of heavy fathers, and his voice had a continuous *tremolo*, as if the old man had been attacked with the palsy: his make-up was quite hideous. All the artists promised in the Pro-spectus, except Mdlle. Kellogg, Mdlle. Grossi, and Signor Fancelli, have appeared. Signor Rota is promised for this night (the 17th), as the King in the 'Favorita,' and, as it is to be wished, to enact again Mephistopheles, the best Mephistopheles on the stage after M. Faure. The 'Mignon' of M. Ambroise Thomas, for Madame Nilsson, is in preparation, to be followed, in due course, by Balfe's posthumous opera, 'Il Talismano,' in which Madame Nilsson is to create the character of Edith Plantaganet.

DR. BÜLOW'S RECITALS.

THE more frequently Dr. Bülow performs, the more demonstrative does the approbation of his audience become. This result is very natural. The marked individuality which characterizes his style, at first startled those artists and amateurs who heard him for the first time; as they have followed him in various works, with or without orchestra, the admiration produced by his intellectual and poetic conception of the composers whose pieces he has interpreted, and by his marvellous mechanism, has steadily increased. So irresistible is the influence of an independent thinker, that compositions as familiar, almost, as household words, have been, so to speak, re-created: the most able and experienced pianists of this metropolis do not hesitate to declare that to hear Dr. Bülow's performances is to re-commence their lessons and practice. Great good must follow his recitals. Narrow-minded modes of regarding the inspirations of the master-minds of chamber composition will give way to the consideration that there are no fixed rules for the reading of music any more than for the reading of poetry. We have had Hamlets of the Kemble, Young, Macready, and Kean schools, but who is to pronounce any of the delineations infallible? And so with Beethoven. The pretensions of any pianist to set up one standard alone for the execution of his imaginings are preposterous; intense conceit alone can prompt such dictation. Dr. Bülow's scheme last Tuesday afternoon, in the presence of a vast auditory, in St. James's Hall, included the Organ Prelude and Fugue in a minor, transcribed for the piano by Dr. Liszt; Variations and Fugue, Op. 24, by Herr Johannes Brahms, on one of Handel's airs; the characteristic Sonata by Beethoven, Op. 81 ('Les Adieux, l'Absence, et le Retour'); Scarlatti's Cat Fugue; an Andante and Toccata, Op. 12, by Herr Rheinberger; Menuet and Gigue, by Mozart; Gavotte, by Gotthardt; and, finally, four pieces by Chopin, namely, Berceuse, Op. 57; Scherzo, No. 3, Op. 39, in c sharp minor; Nocturne, Op. 9, No. 3, in b; and the *finale* of the third Sonata, Op. 58, in b minor. All these pieces were played from memory, but not once did Dr. Bülow seem at a loss, or falter; and his *sang froid* was shown in the middle of one of the works, when a programme was just falling on the keys, which he caught, whilst continuing his playing with his right hand, and threw behind him, going on like a practised orator, the thread of whose discourse is never affected by an interruption. If we may be pardoned for using a racing phrase, Dr. Bülow is one of the best "judges of pace"; the evenness and equality of any *tempo* he adopts are most remark-

able. It is probable that with the lady hearers the charm of his Chopin interpretations is most influential; by great organists, his fugue playing was most admired; with first-class conductors, musicians, his rhythm, his accent, and his *tempo* provoked the strongest manifestations of approval; and with the general public, his power of sustaining melody whilst the harmonic under-current is so steadily and firmly maintained, provokes sympathy: such is the influence of emotional expression in execution.

THE WAGNER SOCIETY.

The Wagnerian selections, at the third and last concert on the 9th inst., comprised the overture, 'Der Fliegende Holländer'; the Bridal Procession Music, the song of Elsa, "Euch, Lüften, die mein Klagen," and introduction to third act, from 'Lohengrin'; Elizabeth's prayer, "Allmächt; ge Jungfrau, hör mein Flehen" from 'Tannhäuser,' which was followed by the Overture to that opera, these excerpts being most ably conducted by Mr. Dannreuther; the introduction and close of the third act to 'Tristan und Isolde,' and the 'Huldigungsmarsch,' these pieces being directed by Dr. Hans von Bülow. The re-demands rapturously insisted upon by the large audience assembled in St. James's Hall, an audience the artistic element of which was most remarkable, for the 'Lohengrin' instrumental items seemed to be the key to public opinion here as regards Herr Wagner's music. The song and the prayer, although remarkably well sung by Frau Otto Alvesen, evidently excited not the smallest emotion,—the audience which, during the orchestral numbers, had listened with profound attention, became listless,—the majority of the hearers had no sympathy with those monotonous passages, in which a *motif* of only three or four bars would have proved a welcome relief. But when Herr Wagner makes his instruments speak, we have really poetic inspiration, and his themes are ear-inspiring, soul-stirring, as these are developed in rich and gorgeous counterpoint, and he works out his subjects in endless variety of devices and figures. The 'Tristan und Isolde' pieces enabled an English auditory to understand and appreciate the tact and ability of the conductor, who, at Munich with Dr. Liszt, had directed the first performances of all Wagner's modern operas, that is, those which followed 'Rienzi' and 'Der Fliegende Hollander,' for which we retain, especially for the latter, our early sympathies, despite the assurance that Herr Wagner, in his subsequent dramatic works, has "freed himself from the fetters of conventional operatic forms." We sincerely wish that he had not broken, definitely and irrevocably, from old traditions as regards the voice, and that he had continued to use it, in the solo, as the dramatist employs the soliloquy. Dr. Bülow conducted without the score before him, but he was amazingly quick in his anticipation of the ever-changing character of the instrumentation—his eye was all over the orchestra, as, indeed, it required to be, with the incessant variety in the employment of instruments, whether string, wood, brass, or percussion. How the composer works, by iteration and in contrary motion, affords the best evidence of his marvellous powers in turning to picturesque account the modern resources of orchestration.

A special attraction at this concert was the performance, by Dr. Bülow, of Beethoven's 'Variazioni e Fuga,' a piece which we had the good fortune to hear him play at his recital in the Philharmonic Society's concert-hall, in Brussels, last January. This work was specified in the scheme of the 9th inst. as 'Tema del Finale della Sinfonia Eroica.' This statement requires explanation, as many amateurs might infer that Beethoven had composed variations and a fugue upon the *motif* in the 'Eroica' symphony. Such, however, is not the case. Op. 35 (the Variations and Fugue) was composed in 1802; Op. 55 (the 'Eroica') was written in 1803-4. The fact is, that the real title of Op. 35 should be 'Fifteen Variations with a Fugue, for Piano, on a Theme from "Prometheus," dedicated

to Count Moritz Licknowski.' The theme originally was introduced in the ballet, 'The Men of Prometheus,' composed in 1800; and it is evident, from the subsequent variations and fugue therein, that the melody sank deep in the heart of Beethoven, who reproduced it in such a touching manner afterwards in the pathetic 'Eroica.' The 'Variations and Fugue' have been heard here but rarely; if we recollect rightly, the accomplished pianist, Miss Zimmermann, is the last artist who has played them in London. It is a composition which will tax the physical powers of the pianist possessing the utmost extent of mechanical skill; but, more than this, it exacts from the interpreter the poetic quality which Beethoven so emphatically insisted upon in the execution of his works. 'Read Shakespeare's "Tempest,"' he angrily replied to the queries of some executant of two of his sonatas as to the exact *tempo*; but, despite the composer's anathemas against the "Metronome," there are some *en-diant* pianists here, who, setting themselves up for musical Popes and claiming infallibility, affirm that Dr. Bülow takes "liberties with the *tempo*." Whose "*tempo*?" we should like to be told. Beethoven indignantly protested against the metronomic signs of different editors of his works; and Mendelssohn was equally as emphatic against arbitrary rules in the execution of compositions. Both these master-minds always argued that it was more in the intellect—in the heart—than in the mechanical manipulation that the truly great executant was to be recognized. Dr. Bülow is not the artist to abandon his individuality at the ignorant dictation of pretenders; and the vast audience of the 9th accepted his interpretations of Beethoven's imagery as eloquent, truthful, and powerful, technically exact and accurate, poetically and faithfully realizing the conceptions of the beautiful subject treated so elaborately and so touchingly by Beethoven.

CRYSTAL PALACE CONCERTS.

THERE was no cruel irony in the announcement "Summer Concert," for the temperature on the 10th was delicious, and the flowers really looked gay and blooming under the influence of a genial sunshine. The visitors, who did not prefer to wander in the ground, to promenade in the hall, or to dive into the aquarium, had the pleasant alternative of sitting in the concert-hall and listening to an agreeable programme, which, if less classic in its pretensions than the winter orchestral schemes, seemed to be not the less acceptable to the amateurs. But for the connoisseurs who are only content with the *haute école*, there was the magnificent performance, of Dr. Hans von Bülow of Beethoven's Pianoforte Concerto in G, as a *pièce de résistance*, whilst as *entrées* there were Chopin's 'Nocturne,' Op. 27, in D flat, and Dr. Liszt's chant, 'Polonais Varié et Mazurka Brillante.' Dr. Bülow was in full force, and, since Mendelssohn's interpretation of the concerto, there has been no player who has approached the reading of the newcomer. Indeed, it is impossible even to conceive that the *andante con moto*, in E minor, could receive a more poetical execution. The delicacy and elasticity of Dr. Bülow's touch imparted to the exquisite imagery of the composer every possible charm, sensibility and expression being combined. The two cadences by the pianist, at the close of the opening *allegro*, and the vivacious *rondo finale*, were splendid specimens of *bravura* playing, based, however, on Beethoven's *motivs*, and showed remarkable rigidity and reverential respect for the original imagery. It need scarcely be added that in the two pieces by Chopin and Liszt, Dr. Bülow had caught the character of the compositions with that instinct which marks his conception of quite opposite schools. It is to be regretted, however, that he did not play the 'Fantaisie Hongroise' of Dr. Liszt, as was first promised, for it is in this piece, perhaps, that mechanical power on the pianoforte is carried to its extreme limits. Mendelssohn's 'Ruy Blas' Overture and Rossini's 'Semiramide' Overture were the other instrumental items, conducted by Herr Manns. There were some pleasing points in the afternoon's solo

singing. Mdlle. Tietjens, who is in superb voice just now, sang the *cavatina* from Signor Verdi's 'Ernani,' "Ernani involami," with amazing vigour, and, to contrast pathos with power, she gave Sir Henry Bishop's ballad, "Home, sweet home," which, being encored, she sang the "Minstrel Boy." Another tribute to English composition was paid by Madame Trebelli-Bettini, who sang very nicely Mr. Cowen's charming setting of the Flower legend of Marguerite; the contralto also gave spiritedly M. Offenbach's *bolero*, "C'est l'Espagne" (redemanded), a theme which the German composer has borrowed from the Aragonese *Jota* and *Zapateado* of "La Mancha." What is done in Spain with the beating of the feet, copyists of the music make the human voice sing. The most curious vocal event in the programme was that in the *duo* from 'Mose,' "Parlar spiegar," the French basso achieved a signal triumph over the Italian tenor, Signor Mongini, in the Rossinian *roulades*.

CONCERTS.

THE two symphonies at the fourth Philharmonic Concert were Mozart's in C, No. 44, or rather, No. 6, composed at Lenz, in 1783; and Beethoven's in C minor, No. 5, Op. 67. The two Overtures were the 'Anacreon,' by Cherubini, and the 'Nozze di Figaro,' by Mozart. Mr. Oluf Svendsen ably played the *andante* and *rondo* from Molique's Flute Concerto, Op. 69, which the flautist had executed in its entirety at a Philharmonic Concert in 1865. The novelty in the programme was Mr. G. A. Macfarren's MS. Violin Concerto in E minor, to which justice was done by the *chef d'attaque*, Herr Straus. The composition is worthy of the prolific composer, who has given to the world so many works, orchestral and vocal. In his forms, Mr. Macfarren may always be relied upon; he can score, at times, with picturesque power, and he is fully sensible of the importance of investing music with melodious imagery: the *larghetto* in A flat is full of charm, and in the *finale* there is playful variety for the violin to reveal. The concerto evidently secured the good opinion of an appreciative auditory. Mdlle. Justine Macvitz, the new Russian contralto, and Mdlle. Alwina Valleria, the new American *prima donna*, sang solos in a manner fully justifying their engagements at Her Majesty's Opera; for both have fine voices, with an execution that promises well. They have youth on their side, and time for study and practice. Mr. Cusins conducted. The band might be more refined in execution, but, with the two Opera-houses absorbing the picked players, it is a wonder that the Society has secured the present list of instrumentalists, many of whom are of the first class. At the concert on the 26th, Dr. von Bülow will play Herr Rubinstein's Concerto in C, No. 3, and other pieces.

There has been a singular importation of singers—seven young ladies and four young gentlemen, nearly all of them emancipated slaves of the American States. They studied at the Fisk University, Nashville, Tennessee, and they have come to this country under the auspices of the American Missionary Association, auxiliary to which is the Freedmen's Mission Aid Society here. After singing at Willis's Rooms before a private assemblage, and at Chiswick before the Queen, they gave their first public concert, last Monday evening, at the Hanover Square Rooms, and will sing again this afternoon (the 17th) at the same locality. The proceeds of their performances are to be given to a fund for the erection of a "Jubilee Hall" at the Fisk University. Their *répertoire* is mainly psalms; they chant the Lord's Prayer in the Gregorian tones. There are four sopranos, three contraltos, two tenors, and two basses. Their Psalms are the slave-songs sung by their forefathers in bondage; and if the words of the dark-coloured race are now and then provocative of a smile, the plaintiveness and pathos of their vocalization, rude and uncultivated as it is, have an irresistible influence on the sympathies of their hearers.

Mr. Ridley Prentice's scheme, at his evening concert, on the 14th, at the Hanover Square Rooms, was composed of classical chamber compositions.

The clever pianist had the co-operation of Messrs. Henry Holmes, Amor, W. H. Hann, Pettit, Lazarus, and Allenson, as instrumentalists; and Miss K. Poynz, Madame Patey, and Mr. Cummings, as vocalists.

Mrs. John Macfarren, an accomplished pianist, assembled her friends on the 9th, at the Hanover Square Rooms, at a morning concert, and was assisted by Mr. Carrodus, violin; Herr Daubert, violoncello; Mr. Walter Macfarren, conductor; the Misses Egerton and Banks, Messrs. Vernon Rigby and Santley, and Signor Caravoglia.

Matinées musicales at private mansions have been given by Miss Lila C. Hatton, a precocious pianist, of the infant phenomenon class, aided by Messrs. V. Nicholson, E. Howell, and M. Heywood, with Miss M. Severn and Mr. Selwyn Graham, vocalists, and by Miss Florence Ashe, an experienced pianist, with the help of Herr Straus and Miss K. Poynz.

Five new compositions were introduced at M. Gounod's Choir Concert, in St. James's Hall, on the 3rd, namely, the 'Messe Brève'; the first Psalm, 'Blessed is the man,' duet for soprano and contralto; the 'Hymn to Cecilia' (violin solo); 'O, happy home,' song for soprano, 'Ivy,' Romance sans paroles, for the piano. We are pleased to find that at the final concert, on the 31st, M. Gounod will have the advantage of a full orchestra as well as his choir for his 'Gallia' cantata, 'Requiem,' &c.

It is utterly impossible to follow the daily orchestral performances at the Royal Albert Hall, under Mr. Barnby's direction, but in looking over the programmes we are glad to find no exclusiveness, no partisanship in the selection of the works, and we observe that new productions will be heard from our own musicians.

Mr. Carter's cantata, 'Evangeline,' was repeated at the Royal Albert Hall on the 15th. A simple record of the fact will suffice. He has not succeeded so well as Miss Virginia Gabriel in setting Mr. Longfellow's poem, for the lady can be relied upon, at all events, for melodious themes.

Mr. J. G. Calcott, who is the able accompanist at Mr. Henry Leslie's Choir Concerts, had a Matinée, on the 10th, in St. James's Hall, at which he had the professional support of Sir J. Benedict, Mr. Sullivan, Mr. H. Leslie, Mr. J. C. Warde, as conductors; Mesdames E. Wynne, Nita Gaetano, Justine Macvitz, and Patey, Messrs. E. Lloyd, Maybrick, L. Thomas and Santley, and Signor Borella, as vocalists; and Messrs. H. Holmes, Lazarus, C. Harper, Hutchins, and Horton, as instrumentalists.

The clever young organists, Messrs. Charles and Arthur Le Jeune, had an evening concert at the Hanover Square Rooms on the 13th, assisted by Mdlle. Gaetano and Miss Enriquez, Mr. Santley and Mr. W. Ganz.

Miss Elena Angèle, the contralto, had a concert on the 13th inst., with Mesdames Gaetano and Florence Lancia, Messrs. T. Cobham, Maybrick and Signor Gardoni, vocalists; and M. Sainton, Signor Tito Mattei, Mr. John Thomas, and Herr W. Ganz, instrumentalists.

The Royal Academy of Music students had a concert on the 15th, at the Hanover Square Rooms.

Musical Gossip.

WHATEVER may be the result of the revival of Handel's 'Belshazzar' on the 7th inst., by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, thanks are due to him for making the essay, and we hope to see 'Saul,' 'Joshua,' and other neglected oratorios also revived. We have been running too much in one groove with Handel's productions. If judiciously curtailed and furnished with additional accompaniments, many of them would vary the oratorio *répertoire*. Choral societies can now avail themselves of the new edition issued by Messrs. Novello, Ewer & Co., edited by Mr. J. A. Macfarren, who performed the same task for the defunct Handel Society in 1847-8. Mr. Macfarren has turned to account in the present issue his previous labours and those

of Dr. Chrysander, and has written an organ part, which is incorporated in his pianoforte arrangement, thus following the example set by Mendelssohn in writing the organ part for the 'Israel in Egypt,' in 1844, at the request of the Handel Society. Mr. Macfarren has also supplied a pianoforte accompaniment to the recitatives, consisting of the harmonies of the old figured basses, but repeating these as often as the current of the voice part seems to require. It is, however, to be regretted that he has not written additional accompaniments, which he is quite qualified to do. It is of no use trying to rely on the thin orchestration of Handel in his oratorios. Mr. Hullah ventured upon presenting the 'Messiah' in St. Martin's Hall (now the Queen's Theatre), some years since, as the composer had left the instrumentation, and the result was a failure. And so it will be with 'Belshazzar.' The oratorio will obtain no hold on the public as the score was given at the Royal Albert Hall, and there must be more excisions. Owing to the tenor and one of the basses having colds, the solos suffered; but the soprano and contralto parts were well sustained by Madame Lemmens and Madame Patey; and Mr. Thurley Beale and Mr. Patey did good service.

THE opening of the St. James's Theatre, with M. Humbert's *troupe* from the Fantaisies-Parisiennes of Brussels, will take place this evening (the 17th), with M. Lecocq's opera, 'La Fille de Madame Angot.'

MADAME NILSSON-ROUZAUD'S morning concert will take place next Wednesday, with the co-operation of Mdlle. Justine Macvitz, Mr. Sims Reeves, and Mr. Santley, M. Duvernoy, pianist, M. Lasserre, violoncello, and Mr. Henry Leslie, conductor.

AT the Festival Choral Service in aid of the funds of the 'Sons of the Clergy,' in St. Paul's Cathedral, on the 14th inst., Dr. Stainer, the organist, conducted a performance, with full band, organ, and choir, of Mendelssohn's Sinfonia Cantata, the 'Lobgesang'; the tenor solo sang by Mr. Kerr Gedge. Handel's 'Hallelujah Chorus' was also executed. Sir John Goss's Double Chant in E was used for the Psalms, and the 'Nunc Dimittis' was a new setting thereof by Dr. Stainer. Mr. G. Cooper presided at the organ. The service was highly impressive. At the evening banquet, Messrs. Francis, De Lacy, Mr. F. Walker, Mr. Kerr Gedge, Mr. Winn, and choristers from St. Paul's, sang a secular selection.

NEXT Monday will take place the concert for the benefit of the daughter of the late Signor Ciabatta, the baritone. Mr. Mapleton has placed the leading singers of Drury Lane at the service of the committee, and Signori Gardoni and Mario will also sing, and M. Sainton play a violin solo.

AT the performance, at Covent Garden, next Wednesday, for the benefit of the widow and children of the late stage-manager, Mr. Augustus Harris, all the artists of the Royal Italian Opera will assist.

THE two Italian Opera Concerts, one at the Royal Albert Hall, and the other at the Covent Garden Floral Hall, take place this afternoon (the 17th), but there is no novelty in either programme.

DR. HANS VON BüLOW will give his third recital next Thursday morning (the 22nd). He will leave England the end of the Month.

AT the State Concert in Buckingham Palace, on Wednesday evening, directed by Mr. Cusins, the singers were Mesdames Tietjens and Murska, and Signor Campanini, from Her Majesty's Opera; Mdlle. Albani, M. Faure, and Signor Cotogni, from the Royal Italian Opera. English talent was represented by Madame Patey, and Mr. John Thomas, harpist. Signor Gordoni was also engaged. The programme comprised chiefly operatic pieces by Meyerbeer, Beethoven, Donizetti and Giordani, with works of the composers of the day, M. Gounod, M. Ambroise Thomas, M. Diaz, Herr Wagner, Signori Mattei and Verdi.

AT the opening of the new Dublin Exhibition, on Wednesday, Mr. G. B. Lee conducted a performance of Mendelssohn's 'Athalie,' the solos being

sung by Mesdames Otto Alvsleben, Edith Wynne and Demerit-Lablaeche.

THE beautiful melodies and charming concerted pieces of the late Sir Henry Bishop in 'Guy Mannering' have been heard with delight of former days by the audiences at the Gaiety Theatre, where the revival has proved a great success, although the cast is very inferior to that of the old Covent Garden period, when Miss Stephens (the Countess-Dowager of Essex), Miss Mathews, Mrs. Egerton, Mr. Graham, Mr. Blanchard, Mr. Emery, Mr. Isaacs, Mr. Abbott, Mr. Liston, &c., were the leading artists.

THE Council of the Wagner Society, on which are Lord Lindsay, the Earl of Crawford and Balcarres, Col. Marcus Beresford, M.P., the Attorney-General, Prof. Fawcett, M.P., Col. the Hon. C. Lindsay, M.P., &c., with Dr. Franz Hüffer as Hon. Secretary, have issued a notice that a series of orchestral and choral concerts will be given, beginning in next November, for the performance, not only of Herr Wagner's works, but also those of the great classical masters from Sebastian Bach to the present time, to be conducted by Mr. Dannreuther. If the Society could raise funds enough to import a complete German troupe to present the Wagnerian *répertoire*, a much more prompt mode of testing popular opinion would be secured, and the Bayreuth fund would no doubt be increased by such a course of proceedings, and the Council would also be able to found the scholarship for English students of music, which they promise out of profits of the concerts. It is quite clear that nothing is to be expected from either the Covent Garden or Drury Lane Italian Opera-houses.

DRAMA

THE WEEK.

PRINCESS'S.—'Frou-Frou.' Mdlle. Aimée Desclée, M. and Madame Ravel, &c.
CHARING CROSS.—'Time's Triumph,' a Drama, in Four Acts. By Mr. H. J. Byron.
COURT.—'About Town,' a Comedy, in Three Acts. By Bertie Vyse.

THE first appearance upon English boards of Mdlle. Desclée is an event on which playgoers may be congratulated. Reigning favourite in Paris, the only capital in which the claims of an actress undergo the test of close scrutiny and formidable comparison, Mdlle. Desclée has won her position against the rivalry of such queens of comedy as Madeleine Brohan, Madame Doche, and Madame Arnould-Plessy, and such powerful exponents of serious drama as Madame Marie Laurent and Madame Farquhar. Apart from the advantage of youth, an omnipotent ally in such cases, Mdlle. Desclée has some gifts in which she outshines all rivals. Her method in art is her own, and is singularly effective. It is pre-Raphaelite in the carefulness and minute accuracy of its detail, yet the impression it conveys is that of breadth. It is, moreover, essentially of the day, an advantage so far as the position of the actress towards the public is concerned, however it may work with regard to her future reputation. In presenting the nervous type of woman, the frail, delicate and excitable creature, the off-shoot of what we regard as over-civilization, Mdlle. Desclée has no rival. She has force and intensity, moreover, and the range of her powers seems to embrace all forms and varieties of feminine emotion. Reserving until later a full inquiry into the causes that have secured for Mdlle. Desclée her unequalled popularity, we have at present briefly to deal with *Frou-Frou*. This character, which in Paris has obtained the highest popularity, seems intended expressly for Mdlle. Desclée, whose impersonation of it

is perfect. *Frou-Frou*'s is a frail thin nature. She acts upon instinct and temper, and strives to excuse her faults and shortcomings on the score of the indulgence ordinarily accorded her. Deeper feelings fit across her like shadows across a landscape, and her prevalent mood is "passionate as an April day." The quick succession of emotions is demonstrated by Mdlle. Desclée with marvellous skill, and the manner in which the mental conflict, the tempest of internal passions in a wild uncontrollable being, is demonstrated, is supreme. While according thus much praise to a singularly fine performance, it must be remembered that there is a long step from a character like *Frou-Frou* to one like Marion Delorme—a step as long, indeed, as that from the art of MM. Meilhac and Halévy to that of the great master whose works aristocratic "Bumbledom" banishes from the English stage. M. Ravel gave his famous representation of *Brigard*, the father of *Frou-Frou*, and Madame Ravel played *Louise*, the sister of the heroine.

Mr. Byron's comedy of 'Time's Triumph' has all the faults which are customary in its author's workmanship. Its dialogue attains smartness at the sacrifice of dramatic propriety, and its story gains interest at the expense of probability. The characters are exaggerated to the point of caricature, and those of them in whom it is sought especially to interest the spectator, are precisely those from which he most systematically recoils. The sailor-hero in the present drama is completely antipathetic, and is the direct contrary of all that an old salt is supposed to be. By sheer force of animal spirits, however, the play succeeds in holding the audience, and the chances are that the success it has obtained in the country will be repeated in London. The company has a well-trained and organized mediocrity. All the characters are fairly sustained, the fault being a constant tendency to over-acting, most obvious and most damaging in the most prominent parts. On the whole, the company may vie with that at nearly any of the London houses.

The comedy of Mr. Bertie Vyse has a generic resemblance to that of Mr. Byron. It has the same faults of improbability and hurried workmanship, and the same merits of vitality and interest. Its story is less perplexed, however, and the cohesion of the several parts is closer. Its dialogue, if less bright and clever, is less artificial, while the characters have so strong resemblance, that the plot of one piece might almost be evolved by the characters of the other. A baronet falls in love with the daughter of a money-lender, and contrives with great difficulty to swallow the pill offered him in the idea of such a father-in-law. He is not unnaturally discouraged, however, when he discovers that, besides being a usurer, his father-in-law elect is a forger. Still the fairest roses grow upon briars, and Sir Walter, who is fond of roses, tries to pluck, without pricking his fingers, the flower he covets. In this attempt he fails, and then Cupid comes to the aid of the lovers. It is proved that the supposed criminal is neither criminal nor money-lender, but a grievously maligned and most innocent individual, who has borne heroically the burden of another's guilt, that other being the father of the man who now refuses to marry his daughter. Then all ends, of course, with a marriage

carillon. The play is, after all, less absurd than might be surmised from the foregoing sketch of the plot. Its minor incidents are cleverly introduced, and the complications lead more than once to a dramatic situation. The principal parts were well supported by Mr. George Rignold, Mr. Righton, and Miss Kate Bishop. An underplot, very slightly connected with the piece, seems introduced for the purpose of furnishing parts for Miss Litton and Mrs. Stephens, whose acting adds greatly to the attractions of the piece. 'About Town' is a success, and forms an agreeable prelude to the 'Happy Land,' in which public interest is undiminished. Statesmen and orators have not scorned to take lessons from actors. It might be worth while for our Art Minister to consult with Mr. Righton as to the best means of rendering his real presence as attractive and as amusing as the assumed.

Dramatic Gossip.

A *réchauffé* of old materials, announced as a new farce, has been presented at the Lyceum, under the title of 'Daddleton's Difficulties.' Thanks to the comic acting of Mr. Belmore, as a jealous hair-dresser, it obtained a favourable reception.

The bonds of the censorship have been so far relaxed, that the performance of 'Diane de Lys' is permitted at the Princess's. "For this relief much thanks," we must exclaim, since it seems that we are to beg our artistic pleasure of my lord Polonius, who, in the words of Hood, slightly altered,

— thinks, like Otaheitan cooks,

No meat is fit to eat till he has chewed it.

A PERFORMANCE of the 'Happy Land' burlesque, in its integrity, will shortly be given at the Crystal Palace Theatre.

The Princess's Theatre will re-open, after the termination of the season of French plays, with a performance of 'Manfred.' Mr. Guiver will be the manager.

'L'ENFANT' of M. Eugène Manuel has been put in rehearsal at the Théâtre Français. Its interpreters will be Madame Nathalie, Mlle. Sarah Bernhardt, M. Maubant, and M. Coquelin.

Two novelties are in rehearsal at the Palais Royal, 'Un Potage à la Bisque,' by M. A. Dreyfus; and 'La Partie Carrée' of M. Paul Ferier.

'LA VIE DE BOHÈME' of Henri Murger has been revived at the Odéon. M. Pierre Berton plays Rodolphe, the last rôle he will enact at the Odéon previous to his joining the Comédie Française; M. Porel reappears as Marcel; Mlle. Broisart as Mimi; and Mlle. Léonide Leblanc, Musette. M. Noël Martin and Madame Fassy are also in the cast.

'LE ROMAN D'UN JEUNE HOMME PAUVRE' of M. Octave Feuillet has been revived at the Vaudeville, with Mlle. Jane Essler as Marguerite, the heroine. M. Parade is Laroque, and M. Abel, Maxime.

M. Théodore Barrière has read, at the Gymnase, a piece in three acts, unnamed as yet, and written in collaboration with Madame Prévost. He has also read, at the Vaudeville, a one-act comedy, entitled 'Un Monsieur qui attend des Témoins.'

A NEW comedy, by MM. Clairville, Siraudin and Koning, entitled 'Canaille et Compagnie,' is in preparation at the Ambigu Comique.

THE ballet, 'La Semiramide del Nord,' lately brought out at the Teatro Apollo of Rome, was very successful.

TO CORRESPONDENTS.—T. A. W.—F. J. B.—W. B. T.—J. S.—W. D.—W. A.—J. H. P.—M. C.—received.
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Inter opima virium leui fluit agmine Tibris."
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